

★PHOTOPLAY

February 15c

Lana Turner

In This Issue

LANA TURNER'S
MOST EXCITING
STORY

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Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

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Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be *sure*. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

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PHOTOPLAY

Contents for February, 1949

HIGHLIGHTS

Curtain Raiser	Fred R. Sammis	31
I Predict a Honeymoon		
(For Jennifer Jones and David O. Selznick)	Louella O. Parsons	32
Love Affair (Rita Hayworth)	Elsa Maxwell	34
Penny Antics	Sheilah Graham	36
Valentine Story . . .	Susan Peters	38
Happy Am I	Larry Parks	40
How to Keep Marriage Romantic	Jeanne Crain	42
Make Mine Crosby Style	Wally Westmore	44
My Most Exciting Story	Lana Turner	48
The Lion in Lund	Maxine Arnold	50
Hearts by Candlelight	Kay Mulvey	52
Photoplay Tour of Bel-Air		54
Star in Your Home	Ruth Waterbury	56
She's Magic (Janet Leigh)	Mrs. Fred Morrison	58
I'd Rather Be a Mother	Betty Hutton	60
Together Again (Ginger Rogers and Fred Astaire)		64
Calico and Lace	Edith Gwynn	66
Your Photoplay Photo-Plays (Jane Powell—Good Skate)		68
Photoplay Fashions		83

FEATURES IN COLOR

Rita Hayworth	35	Gail Russell and Guy Madison	39
Esther Williams		Jeanne Crain	42
and Ben Gage	38	John Lund	51
Dan and Elizabeth Dailey	39	Tour of Bel-Air	54
Mona Freeman		Janet Leigh	58
and Pat Nerney	39	Shelley Winters	83
Claire Trevor			86

SPECIAL EVENTS

A Dream Takes Shape	101	Inside Stuff—Cal York	12
Beauty Spots	95	Laughing Stock	8
Brief Reviews	4	Platter Patter	89
Casts of Current Pictures	26	Readers Inc.	28
Down Beat	17	Shadow Stage	20
What Should I Do?			10

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....and your heart goes with it!

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Jeanette MacDonald

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favorite star **Lloyd Nolan**

and Academy Award winner

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Which Twin has the Toni?

(see answer below)



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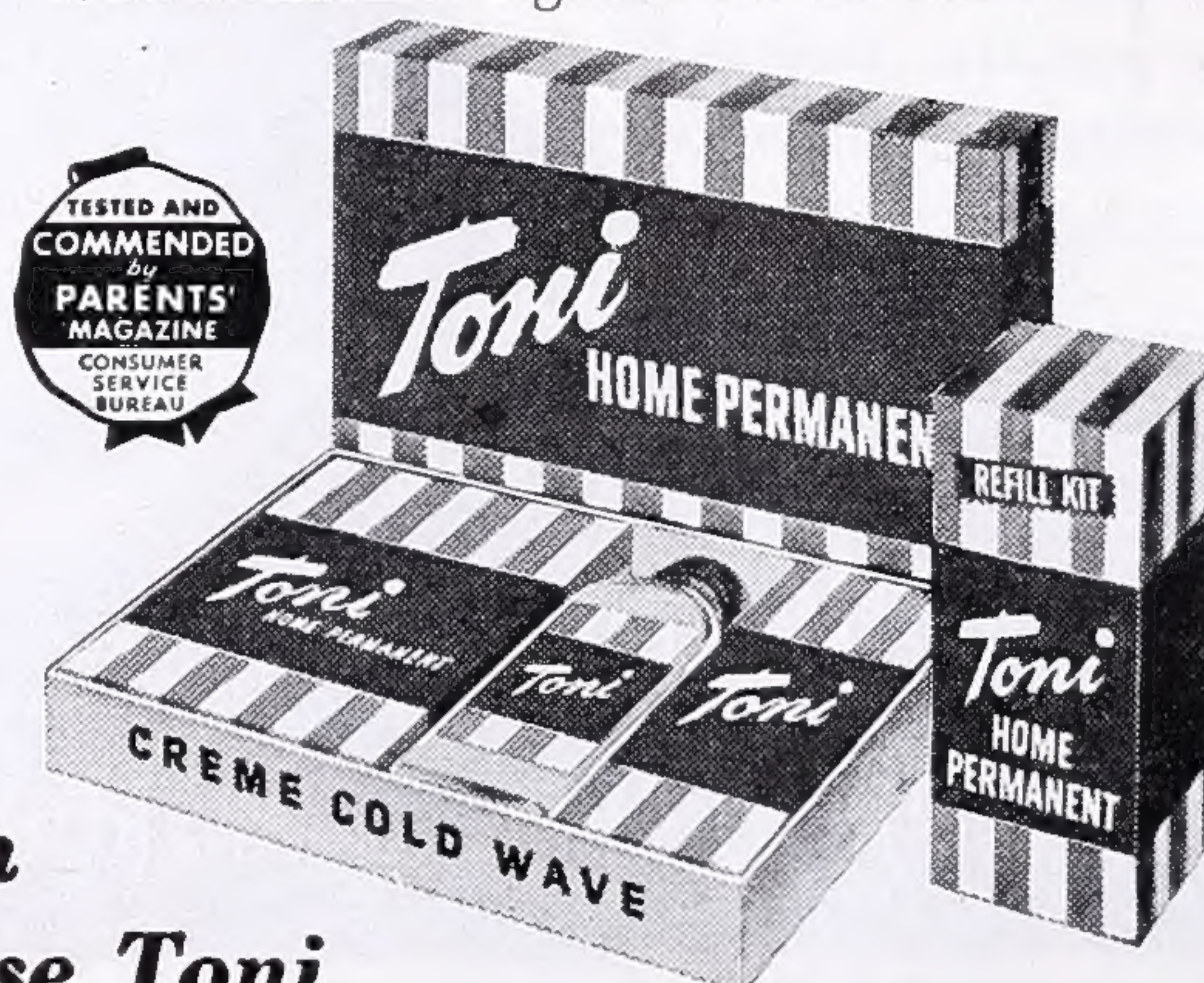
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How much will I save with TONI?

The Toni Kit with re-usable plastic curlers costs \$2. For a second Toni all you need is the Toni Refill Kit. It costs just \$1.

Which twin has the TONI?

Talented, teen-age Kathlene and Helene Crescente live in Ridgewood, N. J. Kathlene, the twin on the right, has the Toni. She says: "I never knew a permanent could look so natural right from the start!"



✓✓ (F) *ACCUSED, THE*—Paramount: Schoolmarm Loretta Young can count herself lucky she has Attorney Robert Cummings to look after her, when she kills Douglas Dick in self-defense, arousing the suspicions of Wendell Corey. An absorbing story with Loretta turning in a fine job. (Jan.)

✓✓✓ (F) *APARTMENT FOR PEGGY*—20th Century-Fox: A heartwarming story of a young couple who bravely tackle their housing problem with the reluctant aid of an elderly professor. Jeanne Crain and Edmund Gwenn are perfect. Bill Holden pleasing as a veteran student. Don't miss it. (Dec.)

✓ (F) *BLOOD ON THE MOON*—RKO: Bob Mitchum rides the range in a rough-and-ready Western. Superior acting and good photography make up for a routine story. With Barbara Bel Geddes, Bob Preston, Walter Brennan, Phyllis Thaxter. (Jan.)

✓ (F) *CRY OF THE CITY*—20th Century-Fox: Realistic crime chronicle with Vic Mature as the cop, Richard Conte as the killer; also Debra Paget, Shelley Winters and Hope Emerson. (Dec.)

✓✓ (A) *DECISION OF CHRISTOPHER BLAKE, THE*—Warners: Moss Hart's drama on divorce made into an effective adult movie. With Alexis Smith, Robert Douglas and Ted Donaldson. (Jan.)

✓ (F) *FOR THE LOVE OF MARY*—U-I: Deanna Durbin is the center of this tempest-in-a-teapot affair. A White House telephone operator, she's pursued by Don Taylor, Edmond O'Brien, Jeffrey Lynn. (Dec.)

(F) *GALLANT BLADE, THE*—Columbia: In this swashbuckling affair Larry Parks saves 17th-century France. With Marguerite Chapman, George Macready, Victor Jory. (Jan.)

✓✓ (F) *HE WALKED BY NIGHT*—Eagle Lion: Here's a high-voltage crime yarn bristling with action. Richard Basehart is the ruthless killer, Scott Brady the cop, Whit Bissell the go-between. (Jan.)

✓ (F) *HILLS OF HOME*—M-G-M: A homespun story depicting the rigors of rural life with Edmund Gwenn as a do-or-die country doctor and Lassie as his loyal canine friend. For romantic interest, there's likeable Tom Drake and pretty Janet Leigh. (Jan.)

✓ (F) *HOLLOW TRIUMPH*—Eagle Lion: A lurid meller with Paul Henreid in the dual role. With Joan Bennett, Leslie Brooks, John Qualen. (Dec.)

✓✓ (F) *INNOCENT AFFAIR, AN*—Nasser-UA: A saucy, glossy comedy about a pair of Young Marrieds, Fred MacMurray and Madeleine Carroll, at their comical best. (Nov.)

(F) *ISN'T IT ROMANTIC?*—Paramount: Veronica Lake, Mona Freeman, Roland Culver, Billy De Wolfe and Patric Knowles are involved in a slow-paced and feeble turn-of-the-century filmusical. (Dec.)

✓✓ (F) *JOAN OF ARC*—Wanger-RKO: Maxwell Anderson's play made into a big-scale Technicolor movie with Ingrid Bergman heading an outstanding cast. José Ferrer scores as the *Dauphin*. A field day for lovers of pomp and pageantry. (Jan.)

✓✓ (F) *JULIA MISBEHAVES*—M-G-M: Greer Garson goes gay in a frivolous farce. With Walter Pidgeon, Cesar Romero, Liz Taylor, Peter Lawford. (Dec.)

✓✓ (F) *JUNE BRIDE*—Warners: Bette Davis is a super-efficient magazine editor and Bob Montgomery is her hard-to-get swain in an amusing comedy. (Dec.)

(F) *KIDNAPPED*—Monogram: Tepid version of the Stevenson classic with Roddy McDowall as the orphaned young Scot. (Jan.)

✓✓ (F) *KISS THE BLOOD OFF MY HANDS*—U-I: This romantic melodrama has hot-headed Burt Lancaster messing up his life and nearly wrecking Joan Fontaine's, too. A lively, lusty thriller. (Jan.)

✓✓ (F) *LARCENY*—U-I: John Payne plays a 14-carat faker who sets out to steal Joan Caulfield's money and winds up stealing her heart. Swift action, snappy dialogue and a corking cast. (Nov.)

✓✓ (A) *LOVES OF CARMEN, THE*—Columbia: Leave the kiddies at home when you see this sizzling story. Rita Hayworth is magnificent as *Carmen*; Glenn Ford is the unhappy *Don José*. (Nov.)

✓ (F) *LUCK OF THE IRISH, THE*—20th Century-Fox: This Irish folk tale in modern dress has newspaperman Ty Power playing tag with pixie Cecil Kellaway. Sweet Anne Baxter and sophisticated Jayne Meadows compete for Ty's affection. (Dec.)

✓✓ (F) *LUXURY LINER*—M-G-M: A joyful musical jaunt full of melody and fun with George Brent, Jane Powell, Frances Gifford, Tommy Breen, Lauritz Melchior. (Nov.)

✓ (A) *MACBETH*—Mercury-Republic: Orson Welles' version of Shakespeare's blood-curdling tale of murder in 17th-century Scotland. Weird and noisy affair, "full of sound and fury . . ." (Jan.)

✓ (F) *MISS TATLOCK'S MILLIONS*—Paramount: Barry Fitzgerald hires John Lund to impersonate the nitwit heir to the *Tatlock* fortune. Lund saves his "sister" Wanda Hendrix from her vulture-

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accept a man's kisses while
her lips still quiver with
those of his only son?

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to whom my father has
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Photoplay—Feb.

like relatives, especially ne'er-do-well Robert Stack. With Ilka Chase and Monty Woolley. (Dec.)

✓ (F) *MY DEAR SECRETARY*—Popkin-UA: All those boss-secretary stories you ever heard are embodied here with fancy frills. Laraine Day is the pretty secretary, Kirk Douglas her playboy boss. Keenan Wynn referees their squabbles. (Dec.)

(F) *NO MINOR VICES* — Enterprise-M-G-M: Here's a comedy that out-smarts itself, drowning its chuckles in a torrent of talk. A capable cast includes Dana Andrews, Lilli Palmer, Louis Jourdan. (Dec.)

✓ (F) *O'FLYNN, THE*—U-I: True to the Fairbank's formula, Doug rescues damsel-in-distress Helena Carter in Ireland of 1797. Richard Greene makes a handsome traitor, Patricia Medina is his sweetie, Arthur Shields a comical bailiff. (Jan.)

✓✓ (F) *ONE TOUCH OF VENUS*—U-I: Boy meets goddess in this piquant comedy with musical trimmings. With Ava Gardner, Bob Walker, Olga San Juan, Dick Haymes. (Nov.)

✓ (F) *PALEFACE, THE*—Paramount: Bob Hope tangles with Injuns and the gal known as *Calamity Jane* in this moderately funny spoof on the Old West. Jane Russell is oh-so-tough as the gun-totin' female who knows a sap when she sees one. (Jan.)

✓ (F) *RACE STREET*—RKO: This sinister gangster story has bookie George Raft tangling with a rival gang. After Raft's pal is murdered, police officer Bill Bendix steps in but George insists on settling the score personally. (Dec.)

✓✓ (F) *RED SHOES, THE*—Rank-Eagle Lion: This intimate glimpse into the ballet world is a riot of colors designed to knock your eye out. It's bizarre, artistic, overlong, with Moira Shearer tragically torn 'twixt career and love, Anton Walbrook as a heartless impresario, Marius Goring a composer. (Jan.)

✓✓ (F) *RETURN OF OCTOBER, THE*—Columbia: A racetrack romance that's different, galloping along briskly with Glenn Ford and Terry Moore at the reins. (Dec.)

(F) *ROAD HOUSE*—20th Century-Fox: Plenty of roughhouse in this road house what with Richard Widmark strongly objecting to the romance between his manager, Cornel Wilde, and his entertainer, Ida Lupino. Lots of action leading nowhere. (Jan.)

✓ (F) *ROGUE'S REGIMENT*—U-I: A spy thriller packed with savage intrigue. Dick Powell is after Nazi Stephen McNally who flees to Saigon to escape trial. With Marta Toren and Vincent Price. (Jan.)

✓ (F) *SAXON CHARM, THE*—U-I: Interesting portrait of an egocentric producer who creates havoc and heartbreak at every turn. Bob Montgomery is the chap who gives playwright John Payne and his wife, Susan Hayward, such a rough time. With Audrey Totter and Heather Angel. (Nov.)

✓ (F) *SEALED VERDICT*—Paramount: Uneven but interesting topical drama inspired by the Nuremberg Trials. Ray Milland is an American prosecutor stymied by insufficient evidence against Nazi John Hoyt. Florence Marly is the romantic interest. (Dec.)

✓✓✓ (A) *SNAKE PIT, THE*—20th Century-Fox: A daringly different drama, depicting the sights and sounds in an insane asylum. Olivia de Havilland is superb as one of its inmates. Leo Genn excels as her doctor. Mark Stevens makes her a sympathetic husband. Strictly for adults. (Jan.)

✓ (F) *SONG IS BORN, A*—Goldwyn: Lots of jam and a little corn is what you'll get in Danny Kaye's latest comedy. Danny is an unworldly professor, Virginia Mayo a night club singer who plays him for a sucker. Benny Goodman, Tommy Dorsey, Louis Armstrong give out with some swell music. (Dec.)

✓ (F) *SOUTHERN YANKEE, A*—M-G-M: Red Skelton in a slapstick farce of Civil War spies with Red knocking himself out to win laughs. Arlene Dahl is the feminine foil, George Coulouris and Brian Donlevy a pair of knaves. A small-fry special. (Dec.)

✓ (F) *STATION WEST*—RKO: Dick Powell goes rugged when he trails a gang of gold hijackers. Gambling queen Jane Greer, on the wrong side of the law, is bound to come to a bad end. A slam-bang oat opera including Agnes Moorehead, Burl Ives. (Dec.)

✓ (F) *THEY LIVE BY NIGHT*—RKO: Love hasn't much of a chance in this pathetic tale of a runaway convict and his girl. Fine acting by Farley Granger and Cathy O'Donnell. (Dec.)

✓✓ (F) *THREE MUSKETEERS, THE*—M-G-M: The Alexandre Dumas novel provides lively, lusty film fare. Gene Kelly is the dashing *D'Artagnan*, Lana Turner the bewitchingly bad *Lady de Winter*, June Allyson the lovely *Constance*, Van Heflin an unhappy musketeer, Vincent Price a deep-dyed villain. It's colorful, exciting and oh, so romantic! (Dec.)

✓✓ (A) *UNFAITHFULLY YOURS*—20th Century-Fox: Rex Harrison amusingly portrays a famous orchestra leader who suspects his lovely wife, Linda Darnell, of two-timing him. A slick satire. (Jan.)

✓ (F) *WALK A CROOKED MILE*—Columbia: A swift-moving thriller with capable Dennis O'Keefe as an FBI man trailing spies. Detective Louis Hayward proves a big help while scientist Louise Allbritton is the unknown quantity. Good entertainment. (Jan.)

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- "GIRLS WERE MADE TO TAKE CARE OF BOYS"
- "AMY, YOU'RE A LITTLE BIT OLD-FASHIONED"
- "THE YALE SONG"

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From the Play by James Hagan
Musical Numbers Created and
Staged by LeRoy Prinz
Music Arranged and Adapted
by Ray Heindorf

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Dorothy Hart, Universal - International Starlet, blazed onto the Hollywood scene as the winner of a country-wide beauty contest. Then she spurned the prize—a movie contract—to become a cover girl.

After Dorothy's winning smile appeared on the covers of eight leading magazines in rapid succession, the movies beckoned again. This time Dorothy couldn't say "no" to all six tempting offers she received. She is on the threshold of stardom now . . . and taking care to keep the sparkle in her famous smile. "It's a Pepsodent Smile," Dorothy says, "I know from experience, Pepsodent brightens my teeth best!"

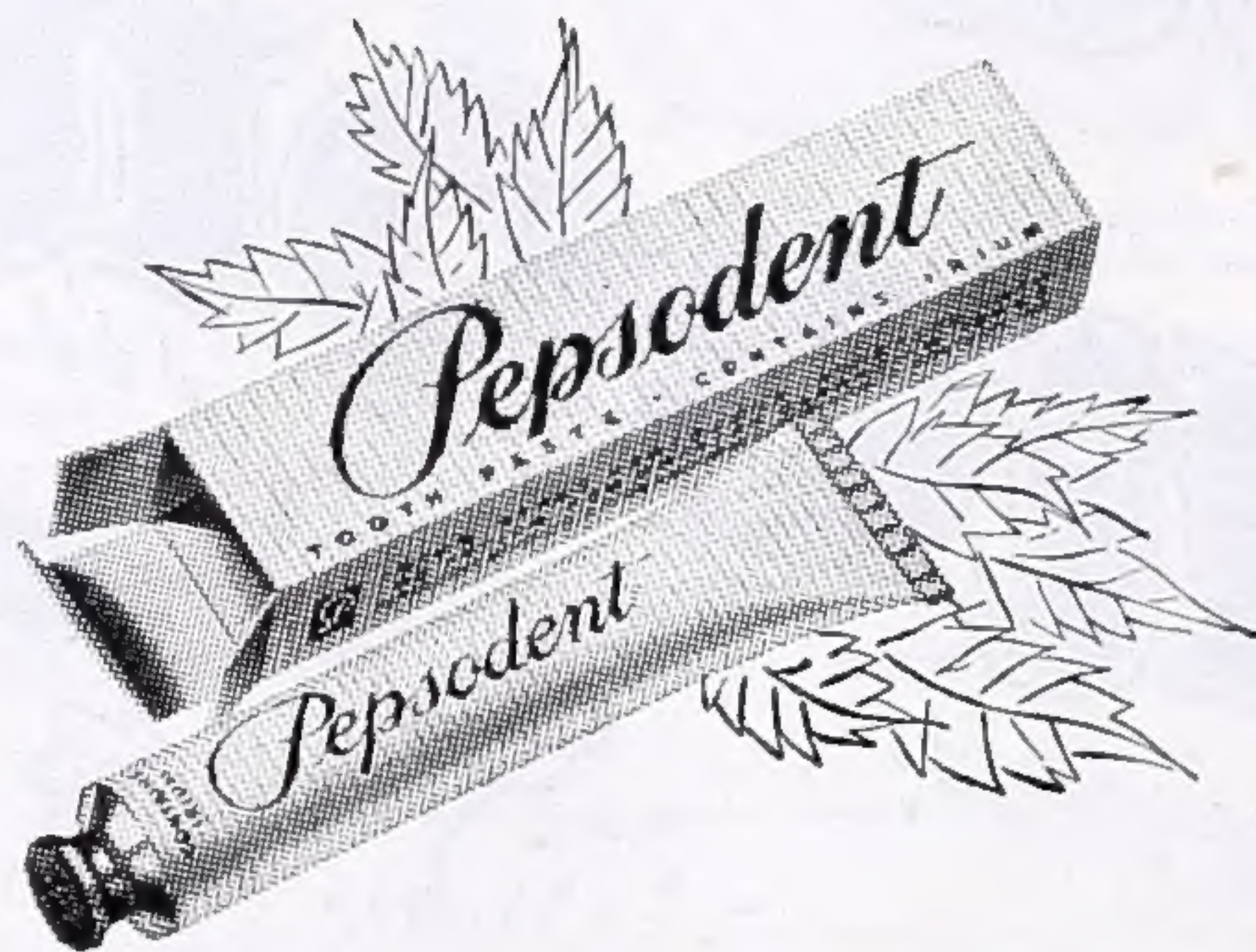
← Scene from Dorothy Hart's latest picture,
THE COUNTESS OF MONTE CRISTO,
a Universal-International Release.

The smile that wins is the Pepsodent Smile!

Dorothy Hart knows it. And people all over America agree—the smile that wins is the Pepsodent Smile! Pepsodent removes the film that makes teeth look dull—uncovers new brightness in smiles!

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BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Wednesday, 9:30 p. m., E.S.T.

A HOLLYWOOD producer put an ad in the paper for an exceptional pigeon to play a part in a picture. Next morning his secretary announced that a pigeon was waiting to see him about the ad.

"In person?" asked the producer, surprised. His secretary nodded.

"Then throw him out," cried the producer. "How good can he be? He ain't even got an agent!"

Notation on a Hollywood call sheet:

"Sixty stunt men. Will be required to do the following work: Be able to row well; be able to swim well; will jump in and help push boats through surf and rocks in shallow water; will work with horses and guns, handle swords and do any other hazardous work required of them. Will wear mustaches and sideburns. Will be ready at transportation department at 6 a.m. with costumes and make-up."

What, no bandages?

The People of Vancouver gave Bing Crosby a twenty-foot totem pole following a charity appearance there. Cracked Bing: "This is the first time I've ever seen ten Bob Hopes, one on top of another."

Preview reaction cards always ask the question: "Who gave the most outstanding performance?" The question brought this reply at a recent preview: "The horse that pulled the milk wagon."

A technical adviser showed Frank Morgan the correct squatting stance for his role as a baseball catcher in "The Stratton Story."

"Fine," said Frank, getting into the position, "but now tell me—how do I get up?"

Sign in the office of producer-director Preston Sturges:

"If there's anything I dislike, it's one thing more than another."

The manager of a movie theater got married. The ceremony was just about like any other except that instead of throwing rice the guests threw popcorn.

People who think guided missiles are something new, obviously have never seen Gracie Allen driving her car down Hollywood Boulevard.

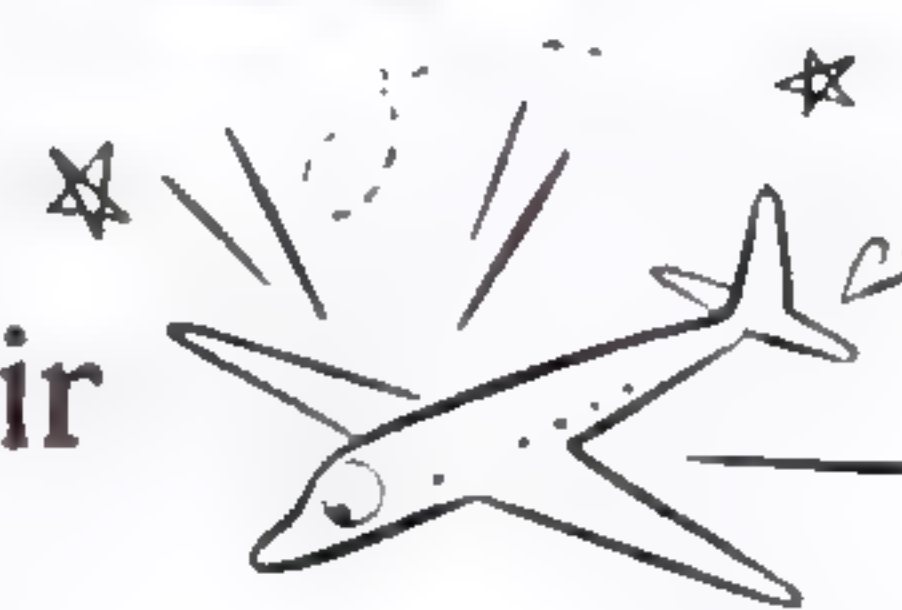
Marie Wilson went to a Vine Street shop to buy a sweater for her dog. After much haggling about the correct size, the shop keeper said: "Why don't you bring in the dog?" "Oh," said Marie, "I couldn't do that. It's a surprise!"



WOTTA
HILARIOUS
SETTING
FOR
ROMANCE!




★ 10,000 feet up-roariously in the air



with an impatient corpse  a ton of fish 

a lightning lashed storm  and

no cupid  but a cigar-smoking chimp!

UNIVERSAL-INTERNATIONAL presents

Joan Fontaine • James Stewart

"YOU GOTTA STAY HAPPY"

with **EDDIE ALBERT**

ROLAND YOUNG • WILLARD PARKER • PERCY KILBRIDE



Produced and written for the screen by KARL TUNBERG • Directed by H. C. POTTER
A WILLIAM DOZIER PRESENTATION • A RAMPART PRODUCTION

*It's from that wonderfully
wacky Sat. Eve. POST serial
by Robert Carson*



THERE'S ANOTHER GREAT COMEDY ON ITS WAY, "FAMILY HONEYMOON"!



What Should I Do?

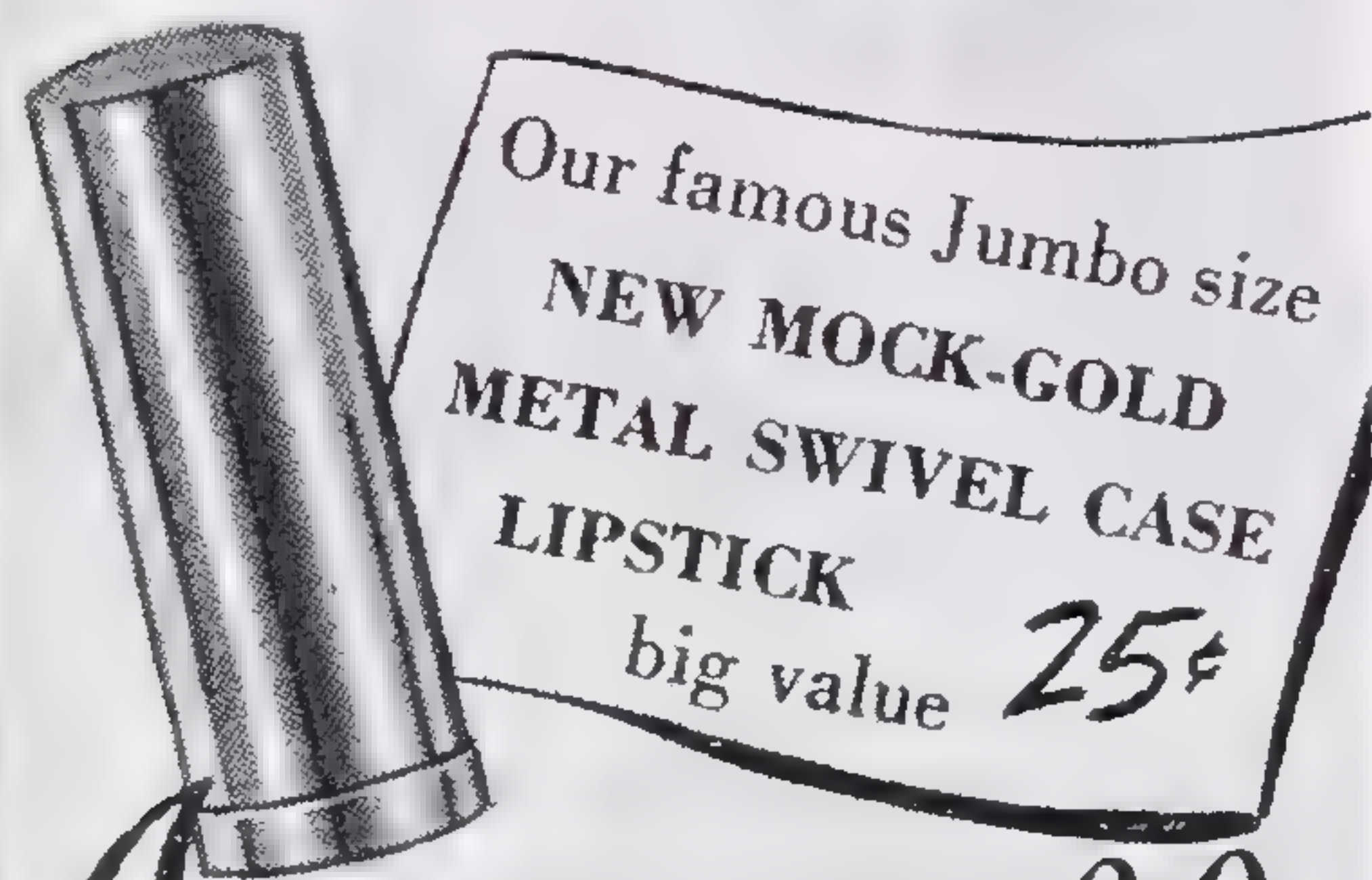
YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

the
Lipstick
you love
has the
"New Look"
too!

Irresistible
NEW, LONGER
LIPSTICK

*professional
size... only 39¢*

Feel like a make-up artist. Look like a society deb! So easy to use this softer, smoother, more flattering lipstick in its new, long glamour case of mock-gold metal. Try it today just to see how divinely shaped your lips can be!



At all cosmetic counters

Irresistible
WHIP-TEXT to stay on longer.... smoother

DEAR Miss Colbert:

When I was twelve years old, my mother remarried. As I grew older, my stepfather grew to resent me more each day. He fussed and fumed at my mother from morning until night about everything I did. He didn't want to buy my school books or my clothing and I didn't dare ask for money for a movie or a magazine. Mother did what she could for me, but I could see that she was half sick with worry over the situation. When I was sixteen, I met a young man of twenty who was home from service. He had a good job, so I ran off and married him, hoping that my mother could be happy with me gone. Now, after eight months of marriage, I find that I don't love my husband. It would break his heart if I should tell him that, because he is kindness itself to me and buys me everything we can afford. I feel terribly guilty, taking his love and being unable to return it, but that's the way things are.

Ethel C.

I have said in this column repeatedly that sixteen is too young an age for a girl to marry. I do hope that girls in circumstances similar to yours will profit by your example. It seems to me that the thing for you to do is to go back to school. I believe your state is one which supplies free schooling to persons under eighteen years of age. If you are busy in working for your future, the present will not seem so overwhelming. You should also have a talk with your husband; don't hurt his feelings. Tell him in the nicest possible way that you haven't been able to get accustomed to being married and that you will need his help to get adjusted. Because he loves you, he will try to understand your problem. I believe that many a marriage is wrecked by silence. If two people, without losing their tempers or allowing themselves to be hurt, will sit down quietly with the idea that each is anxious to help and understand the problems of the other, most marital difficulties can be solved.

Claudette Colbert

Dear Miss Colbert:

I have written a play and would like to get it into the movies. I have no idea how to go about getting my play into the proper hands and before the proper people, so I would appreciate it very much if you would supply that information.

I have a message, an important one, and I would also like to make a great deal of money in a hurry. I understand that selling a play or story property to motion pictures is just like striking a gusher.

Will you please assist me with some good advice?

Barclay T.

There is not now and probably there never will be a royal road to riches. At

the present moment there are probably around seventy percent of the competent writers in the town of Hollywood who are unable to sell their scripts. Reason: No market. The studios simply aren't buying, except on rare occasion. They are using many old scripts with the aid of a little re-writing and up-to-dating.

The only way for a person who is not living in Hollywood to break into motion picture writing is to sell books to publishers and stories to magazine editors. If a writer can do this, Hollywood will notice him and will send for him. Please don't forget if your story is not good enough for a book publisher or a magazine editor, it is not good enough for Hollywood.

Claudette Colbert

Dear Miss Colbert:

I have been interested in art all my life and am considered good in my home town. I would like to go to school this spring to take up fashion designing and commercial illustrating, but my family think it would be a waste of money. My mother, especially, has tried to discourage me, although I have enough to go on without financial aid from my family. I have a good secretarial job and Mother thinks I'd be foolish to leave a sure thing. Mother also says there is a depression coming and this is a bad time to go to school. I'm taking a correspondence course in fashion, and I've made B's so far. However, after working eight hours a day, it's hard to sit down and work on art and I don't feel it offers me the type of instruction that an art school would. I am twenty-one now and I feel that I could make a success if just given the opportunity and encouragement.

Juanita V.

It is quite easy to understand your mother's attitude. Older people are notably more conservative than their juniors. Undoubtedly, your earning power is of help in the home and I have the feeling that your mother may feel somewhat closer to you than she does to some of the other children. However, because you are twenty-one, because you will not need financial aid from your family, because you will always be able to return to secretarial work, and because it is my belief that everyone is entitled to at least one dream in a lifetime, I believe that you should go to art school.

Claudette Colbert

Dear Miss Colbert:

I am in love with a twenty-three-year-old boy. I am seventeen. Although Don says he loves me, he refuses to get married. At first, when I asked him, he said we could marry in a year if we felt the same. Now he says he will promise nothing, as he is not too sure of himself. We have trouble with his mother. She does not approve of his going with (Continued on page 72)

"I WAS ASHAMED OF MY FACE

until Viderm made my dreams of a clearer skin come true in one short week"

(FROM A LETTER TO BETTY MEMPHIS SENT HER BY ETHEL JORDAN, DETROIT, MICH.)



BETTY MEMPHIS

If your face is broken out, if bad skin is making you miserable, here is how to stop worrying about pimples, blackheads and other externally caused skin troubles.

JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By Betty Memphis

"I just want to be alone!" Is there anything more awful than the blues that come when your face is broken out and you feel like hiding away because of pimples, blackheads and similar externally caused skin troubles? I know how it feels from personal experience. And I can appreciate the wonderful, wonderful joy that Ethel S. Jordan felt when she found something that not only *promised* her relief—but gave it to her in just one short week!

When I was having my own skin troubles, I tried a good many cosmetics, ointments and whatnot that were recommended to me. I remember vividly how disappointed I felt each time, until I discovered the skin doctor's formula now known as the Double Viderm Treatment. I felt pretty wonderful when friends began to rave about my "movie-star skin." No more self-consciousness. No more having my friends feel sorry for me. The secret joy, again, of running my fingertips over a smoother, clearer skin.

Many women shut themselves out of the thrills of life—dates, romance, popularity, social and business success—only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful

complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—*take my word for it!*—no matter how discouraged you may be this very minute about those externally caused skin miseries.

What Makes "Bad Skin" Get That Way?

Medical science gives us the truth about how skin blemishes usually develop. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time "stretch" the pores and make them large enough to pocket dirt particles, dust and infection. These open pores become infected and bring you the humiliation of pimples, blackheads or other blemishes. Often, the natural oils that lubricate your skin will harden in the pores and result in unsightly blemishes.

When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the Double Viderm Treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, unbeautiful skin that makes you want to hide your face.

The Double Viderm Treatment is a formula prescribed with amazing success by a dermatologist and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates your pores and acts as an antiseptic. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too—in fact, your money will be refunded if it doesn't. Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clearer, smoother complexion may come true in ten days or less.

Use your Double Viderm Treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 21, New York 2, N. Y. By return mail you will receive the doctor's directions, and both



jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. Then, if you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm Double Treatment is, it may interest you to know that, up to this month, over two hundred and thirty-one thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it!—the treatment *must* work for you, or it doesn't cost you a cent.



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the Double Treatment it needs and watch those skin blemishes go away.



Shirley Temple, with mother, at homecoming party on her return to 20th for "Mr. Belvedere Goes to College"



Colleen Townsend went along with Richard Long for premiere showing of Laurence Olivier in "Hamlet"



Screen and society met at lavish party given by Arnold Kirkeby, hotel owner, for Kay Thompson, who opened his new Mayfair Room in Beverly Wilshire Hotel. Angela Lansbury comes between Sari Gabor and George Sanders at party but not their plans for the . . .



future. Rumor says they will wed. Also there, were about-to-be-marrieds Diana Lynn and John Lindsay



Clark Gable and Iris Bynum at Mocambo—before their romance broke up when Clark left Iris at the Ocean House for another girl

INSIDE STUFF

Cal York's Gossip Of Hollywood

Line or Two: Esther Williams seldom has a spare bathing suit and for a very good reason. Her young nieces are constantly begging their famous aunt for her spare suits which they sell for a worthy cause—to help the Girl Scout movement. The nieces are among the Scouts' most popular members. And no wonder . . . Merle Oberon came to the Jules Stein dinner party with Sir Charles Mendl. After her marital breakup with cameraman Lucien Ballard, Merle looked anything but disturbed; in fact never looked more charming. However, Merle won't be free to marry her Italian Count for more than a year . . . Richard Ney is half through his first novel that may hit too close to certain local personalities for comfort . . . That trail of hopeful, if not broken, hearts that Lew Ayres seemed to leave in his wake has come to an end now that he and Jane Wyman are admitting their love. We look for them to marry when Jane's divorce is final . . . Western fans got their way when they demanded Dale Evans be restored as Roy Rogers's leading lady, which makes both Dale and her husband happy . . . Glenn Ford paced the hospital halls with his neighbor James Mason when their baby was born. The Masons named her Portland after Fred Allen's wife.

Big Night: The Kay Thompson-Williams Brothers opening in the new Mayfair Room of the Beverly Wilshire Hotel was *the* swankiest event of the month with all Holly-

wood applauding its favorite performers. In the foyer, Cal found himself all but engulfed by his old friend Dick Powell. His wife, June Allyson, was looking radiant and Cal recalled what June had confided to a friend: "Since all these new romance and separation rumors, Dick thinks I'm a fascinating woman." Could be, too. Peter Lawford staggered it.

We noticed Ronald Colman eyeing Leo Durocher, who came with his wife Laraine Day. Van and Evie Johnson were having a fine time with Claudette Colbert and her husband, Dr. Joel Pressman.

Cal, who was the guest of Emmy and Will Burlingham, noted how cozily Shirley and John Agar danced together. Each had just returned from separate picture locations and were as happy to be reunited as young sweethearts. Ginger Rogers, who wore a coiffure of many buns and rolls in contrast to the many short-haired beauties, seemed to be having a happy time with husband Jack Briggs. It isn't often one sees this pair at parties.

Welcome, Victoria: The little girl in the Ray Milland home is such a source of joy to Ray, Mal and eight-year-old Danny Milland, it's heart warming just to see them all together. Their first concern was how eight-year-old Danny would react to a sister. They needn't have worried. Danny insists she occupy the extra twin bed in his room and tags



Mr. and Mrs. at Mocambo: With the junior Sinatras tucked in bed, Frank and his Nancy do some serious celebrating



What Turhan Bey is saying—is intended for Barbara Lawrence. What he's written—is a play intended for Broadway



The cosy touch: Even canvas chairs feel good to Evelyn Keyes, the star, and Milton Holmes, the producer, after strenuous work on the set of "Mr. Soft Touch"



Jack Stassen, with Gloria DeHaven at Slapsie Maxie's, was her last date before she reconciled with John Payne



When the Victor Matures dine out Vic knows he's in for a ribbing on long hair he's wearing for "Samson"

INSIDE STUFF

after her with brotherly devotion. Mal said that the first time she fully realized she had a daughter was when she opened the bedroom door and stepped on a small doll that said, "mama." Ray drags visitors into the bedroom to look at his little daughter asleep, her blonde braid spread out on the pillow. Her ways delight and enchant him.

Rumors: They grow and grow, those rumors about the marriages of the Vic Matures and the Dan Daileys.

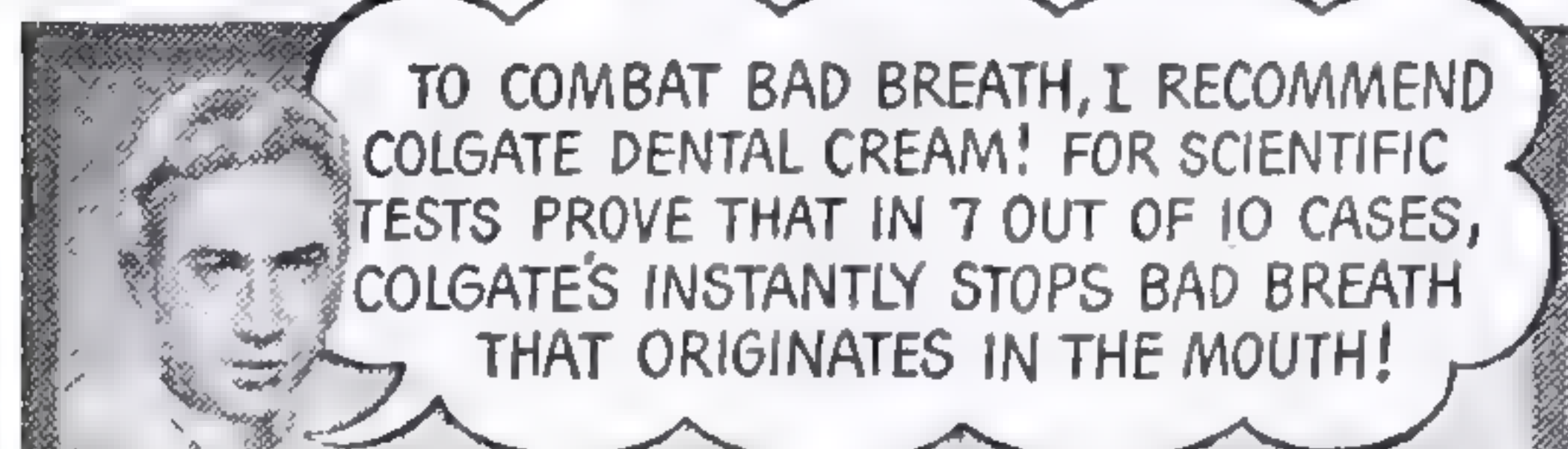
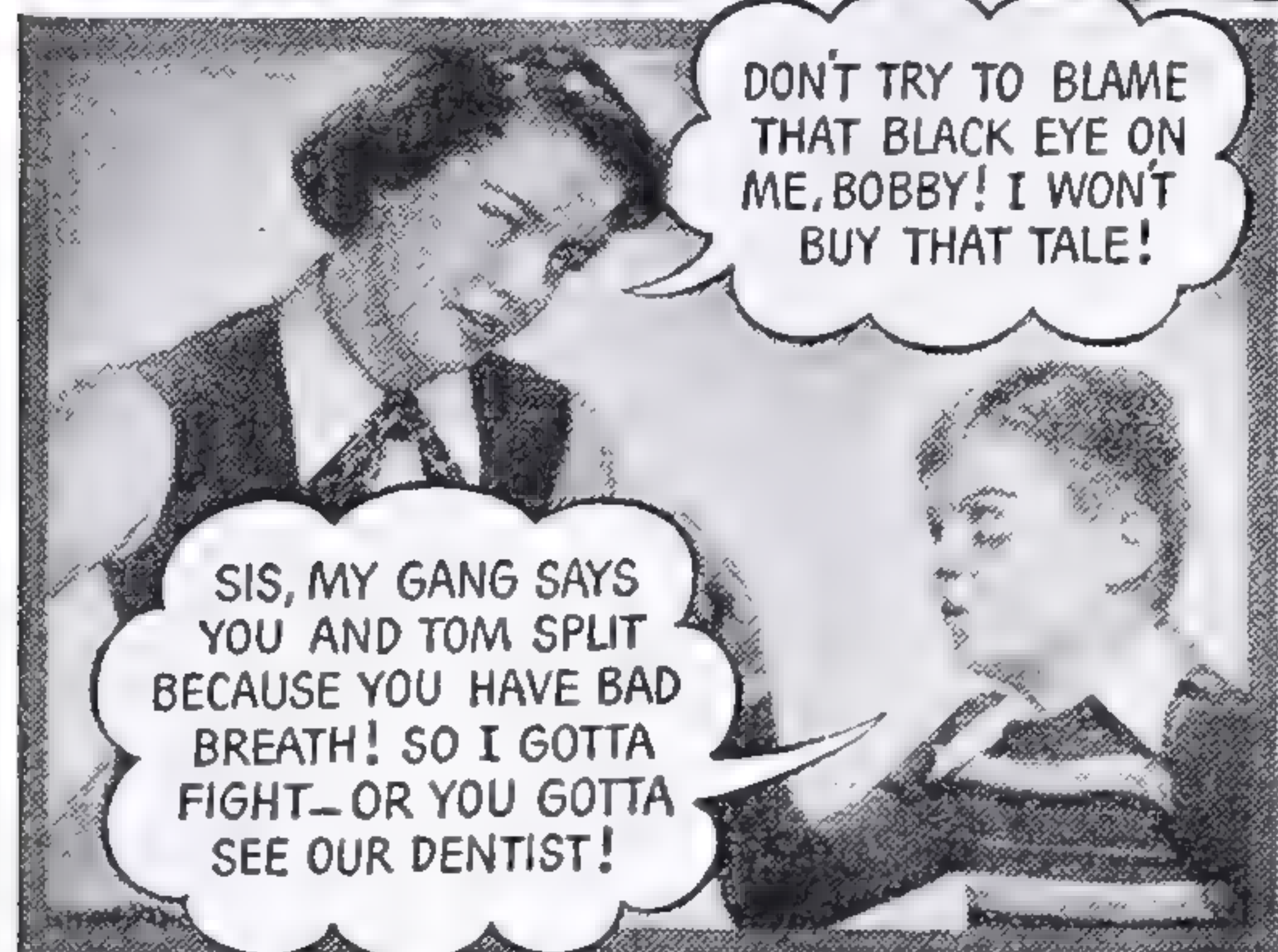
The Mature rumbles began shortly after their wedding, but knowing how much in love Vic was, we attached little seriousness to the gossip. Rather, we judged it to be a matter of temperament, for Vic is a highly unpredictable gent. Cal hopes that the Matures soon will realize how much they mean to each other and learn to make adjustments.

The Dailey rumors flew up when Dan unceremoniously departed Hollywood without a word to his pretty wife, Liz. The rumors expanded when Dan recently made several night club jaunts alone and, later, frankly admitted they have their quarrels. We remember something Dan said to us some time ago. "I know I didn't write often enough to Liz when I was overseas but I was sure she would understand." Thinking back, we believe their trouble to be the old one of "taking for granted" and "hoping for understanding." Anyway, Cal is crazy about both of them and would like to see them together—always.

Party News: Jack Benny has turned movie producer, he told Cal at Cesar Romero's gay party, and hopes you like his first production, "The Lucky Stiff." Like the friendly and truly honest soul he is, Jack is as anxious and nervous over his first production job as any novice. His wife Mary mingled with her close chums, Mrs. William Goetz and Claudette Colbert, whose sleek black satin, we noticed, was in direct contrast to Mrs. Gary Cooper's red and green Tyrolean costume. Clifton Webb, who fretted over his autobiography that never gets done no matter how long he works at it, and his mother Mabel kept Cal in stitches with their anecdotes. We suggested Clifton let Mabel finish the book. And don't think she couldn't. Those "baby" rumors grew again when Anne Baxter appeared in a long, straight mandarin coat. John Hodiak, she told us, was making a hospital tour. Bride and groom John Derek and Patti Behrs received equal congratulations with Cesar's brother who had also taken a bride.

Double Reunion: Turhan Bey, who has been in the East for some time, came by to drive Cal up to Kurt Kreuger's for dinner. It's nice to have Kurt home after his long European vacation. Kurt's fantastic trek behind the iron curtain in Germany, made without Russian permission, is a hair-raising story, as he would have met serious trouble had he been apprehended. And despite all

Sis, I'm Tired of Fighting for You!



"Colgate Dental Cream's active penetrating foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the cause of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and safely!"

LATER—Thanks to Colgate Dental Cream



INSIDE STUFF

Sir Laurence Olivier and wife Vivien Leigh at welcome-home party in London on return from Australasian tour

Jean Simmons, a memorable *Ophelia* to Olivier's *Hamlet*, doesn't mind the braid pulling when it's fiancé Stewart Granger. They are playing together in "Adam and Evelyne"



those rumors, he assured us there was no real romance in his life. But whether or not there is a secret romance in the life of Jane Nigh, who dropped in after dinner, we couldn't say. An unusually intelligent as well as pretty girl, we somehow think Jane is still smarting over losing John Lindsay to Diana Lynn. But with her looks and bright mind, Cal predicts she'll soon recover.

Dynamic Director: Sometimes directors overshadow their players in personality and enthusiasm. Director Preston Sturges, for instance, is the focal point of interest on the "Beautiful Blonde from Bashful Bend" set. The day Cal was a visitor, Preston was bounding around as pleased as a child with the reviews in French newspapers of some of his older pictures now showing there for the first time. "Why, talkies are the greatest invention of all time," he told us. "They represent a fraction of time held intact and secure for any period waiting to come to life any time we choose." And how right he is.

Compensation: Lydia, the well-liked wife of the new Italian rave, Rossano Brazzi, who may play "Valentino," is constantly advised by friends to lose weight. At a party recently, Lydia looked about at the slender, well-dressed women crowded about her handsome husband. Nodding toward Loretta Young, she observed, "She very thin."

"Yes, isn't she?" agreed the host. Next she glanced toward Claudette Colbert. "She thin, too."

"A beautiful figure," said her friend. "She thin, too," Lydia said, nodding toward Rosalind Russell. But before the host could answer, Mrs. Brazzi looked at him and twinkled.

"They thin, yes. But I have Rossano."

Harry and Betty: The day after Betty Grable and Harry James moved into their new home, Betty started work in "The Beautiful Blonde from Bashful Bend" and Harry began a long tour with his band. With a chuckle, Betty swears Harry planned that tour just to get out of those moving-day blues. At any rate, the Jameses were literally crowded out of their old home, which they sold, and into the roomier one they rented. With Harry's hundreds of records and Vicki's doll house and game tables overflowing the formal living room, they decided the time had come to expand.

Not, of course, that the Jameses used their elegant living room for entertaining. They give no large parties, occasionally inviting in a few old friends for a poker session in the den. They have one consuming and mutual outside interest—fine race horses—and this shared interest binds them even more closely.

Betty's children and her husband always come first. Affable and agreeable to any studio demands, Betty explodes if a nurse fails to follow a schedule. She leaves off work exactly at six every evening, not stopping to remove make-up, in order to have more time with Vicki and Jessica before their bedtime. In fact, she is so insistent about the six o'clock leaving, that on (Continued on page 19)

Down Beat

A difference of opinion that leads to a spanking good time (for the audience!) in the film, "Silver Lining"



Marilyn Miller (June Haver) slaps a fast one on husband Frank Carter



Frank (Gordon MacRae) decides it's time to take a hand himself!



"Baby—you've—been—needing—this—for a long—long—time!"



Fade-out: Getting the upper hand seems to have worked out in this case!

Photographs by Don Ornitz

The Hat Doesn't Fit, Sonny!



—you're not ready for an adult size yet. . . . And mother knows it's the same in aspirin—you're not ready for a 5-grain adult size tablet because it doesn't fit your special dosage needs.

Mother... HERE'S THE ASPIRIN TABLET THAT "Fits" YOUR CHILD'S NEEDS

IT'S ST. JOSEPH ASPIRIN FOR CHILDREN! Approved by mothers everywhere because it solves child dosage problems and eliminates all guesswork about correct dosage. *Easy To Give* because it's not necessary to cut or break tablets. *Assures Accurate Dosage* because each tablet contains 1¼ grains of aspirin—¼ the regular 5-grain adult tablet. *Easy To Take* because it's orange flavored and sweetened to a child's taste. Bottle of 50 tablets, 35c.

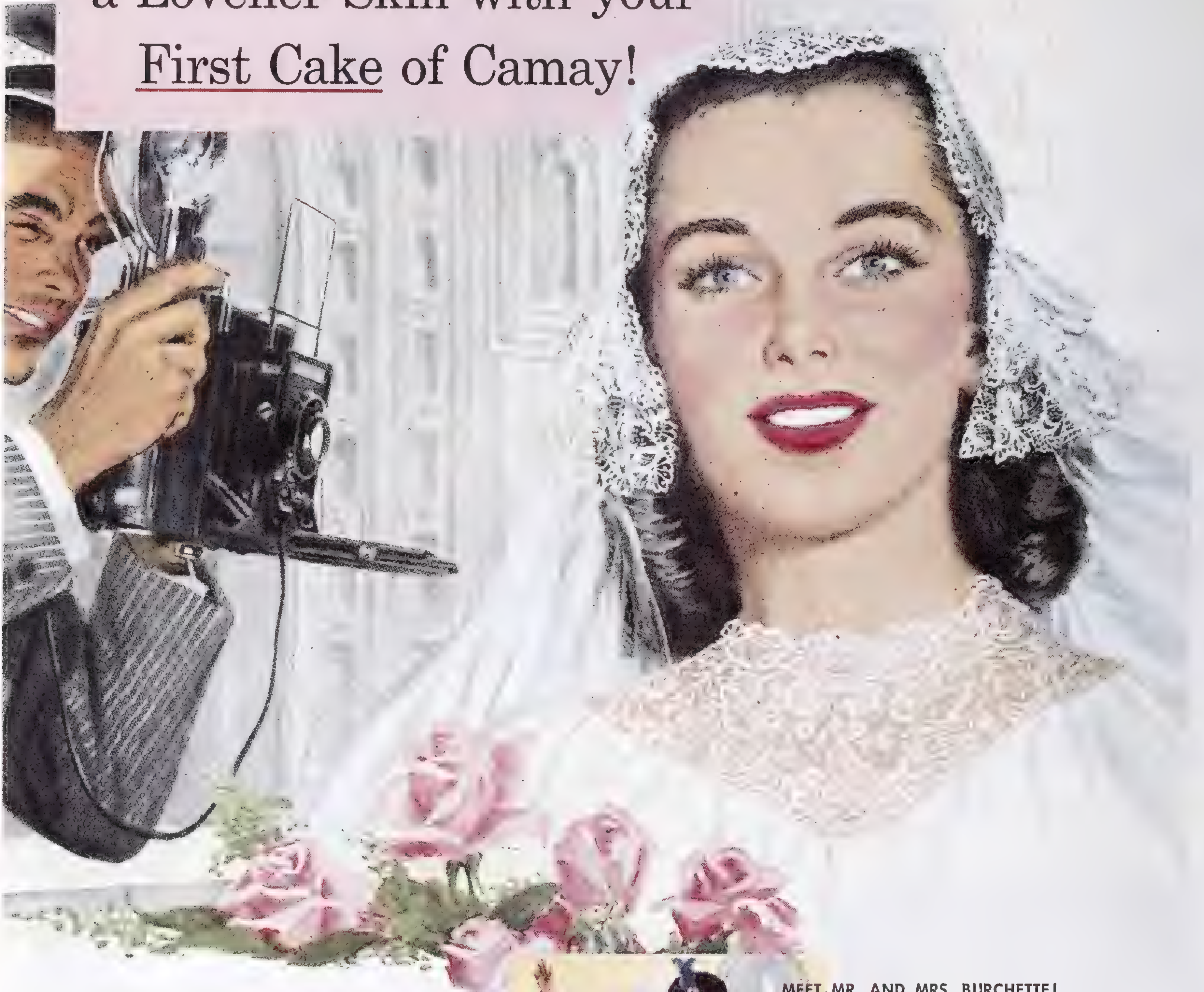
Be sure to always ask for the original and genuine St. Joseph Aspirin For Children because there is no other product just like it! Buy it now!



Made by the Makers of
St. Joseph Aspirin
World's Largest Seller at 10c

MRS. LAWRENCE H. BURCHETTE
the former Barbara Alexandra Gunn of Yonkers, N. Y.
bridal portrait painted by *schurman*

Picture yourself with a Lovelier Skin with your First Cake of Camay!



A lovely skin is the beginning of charm! And you can win a smoother, softer skin with your *first cake* of Camay! Do this! Give up careless cleansing... begin the Camay Mild-Soap Diet.

Doctors tested Camay's beauty promise on scores of women. In nearly every case their complexions improved with just *one cake* of Camay! The directions on the wrapper tell you how to be lovelier!

MEET MR. AND MRS. BURCHETTE!

Barbara dances the highland fling to the music of Larry's harmonica! And Barbara thanks Camay for her fair (and indescribably lovely) skin. "My *first cake* made my skin clearer and smoother," says she.



Both tall and active, the Burchettes are a tough team to beat at mixed doubles, and Barbara's expert at beauty as well as tennis. Heed her advice. "Go on the Camay Mild-Soap Diet for a really lovelier skin!"



THE SOAP OF BEAUTIFUL WOMEN



In the arms of the law: Merle Oberon's partner is her attorney, popular man-about-town, Greg Bautzer

(Continued from page 16) one of her free days, Jack Oakie, who is in the picture, began screaming along about five o'clock, "Who's gonna protect us with Grable not here?"

An honest, straightforward gal who insists she's only a song-and-dance girl and no nonsense about it, she deserves the bouquets we hereby toss her way.

Men May Go . . . But George Brent goes on forever it seems. That is, if a movie "forever" includes a good twenty years of popularity. But every time George decides to give Hollywood the go-by and sail away on his boat for a life of leisure, some studio succeeds in luring him back for still another sturdy Brent performance.

George has found happiness in marriage with Janet Michael, too, that more than makes up for those marital failures with Ruth Chatterton and Ann Sheridan. Janet shares George's love of boats, horses and ranch life out in the Valley but when George is busy on a picture, the Brents move into a hotel suite in Beverly Hills. Visitors are impressed with the conversations between George and his wife concerning blood lines, proper breeding, etc., and when George became involved in the making of "Montana Belle," his recent picture, Janet took off alone for the Eastern sale of fine horses with her husband's full confidence that she would make a good buy.

Girl of the Month: Signed to a contract by Twentieth Century-Fox at fourteen, married to Johnny Fontaine at seventeen, divorced at eighteen, and dating the field from Mickey Rooney to millionaire Howard Hughes, Barbara Lawrence has not only been places but is going same. The tall blonde has assurance, a sense of the ridiculous and a something that attracts the men. She's a man's gal with no feminine guile about her. She graduated two years ago from the studio

school, but felt right at home again in her role of the athletic student in "Mother Is a Freshman."

Born in Carnegie, Oklahoma, Barbara got her first job as a model while visiting in Los Angeles and (at the age of fourteen) stepped from that job right into the movies. Much too slender, she consumes fried chicken and mashed potatoes to gain weight. Her chums call her "Bobbie" and her real passion is shoes with high heels. She buys them by the dozens but usually wears low heels to cut her height. A concession to her shorter beaus, she grins. She'll get along all right. And maybe her studio doesn't know it!

The Flynn Saga: Metro-Goldwyn-Mayer Studio executives mentally wrung their hands when Errol Flynn took off, for only heaven knew where. Errol had signed to play in "The Forsyte Saga" with Greer Garson at that studio and, with only a month from starting date, had decided to trek to Paris—or maybe to Germany or Jamaica. He wasn't sure.

Cal went up to see his friend Flynn the evening he left and as usual the actor was seemingly calm in a sea of confusion—all of his own creation, we may add. Only the day before he had discovered his passport had not been renewed in the specified time and a secretary was trying to fill out a French questionnaire, the servants had not been given their notice and his doctor was telephoning last-minute precautions after Errol's recent operation. Errol, who finally decided to go to Havana was detained in New York for several days. He had a shin kicking incident with a Manhattan gendarme, but after he paid a \$50 fine and apologized in the most gentlemanly manner to the officer involved, he was permitted to take off for Cuba to inspect some property and pick up his yacht. Nora decided to visit in Boston with Errol's aunt rather than accompany her ever-roaming husband.

INSIDE STUFF



For Complete Casts of Current Pictures See Page 26.

For Best Pictures of the Month and Best Performances See Page 25.

For Brief Reviews of Current Pictures See Page 4.

Shadow

BY ELSA



Past and present meet in this tale of two romances, with Farley Granger, Evelyn Keyes, the modern lovers

✓✓ (F) Enchantment (Samuel Goldwyn)

DON'T bargain for happiness. That's the sound advice David Niven gives to his visiting American niece, Evelyn Keyes, when she almost lets RAF officer Farley Granger slip out of her life. A lonely old man by then, Niven knows whereof he speaks, for, years ago, he made a mistake that cost him the love of the only woman who ever meant anything to him.

As played by Teresa Wright, she's truly enchanting—the sort of girl to haunt a man's lavender-tinted dreams. The two romances, past and present, are deftly intertwined with skillful performances all around. Keyes and Granger are oh-so-attractive and Wright is just out of this world, making you wonder why the intervals between her pictures are so long. Jayne Meadows, Leo G. Carroll and little Gigi Perreau stand out among the supporting players.

Moving at a leisurely pace, "Enchantment" is steeped in sentiment and imbued with a quiet charm.

Your Reviewer Says: A bitter-sweet romance.



Cupid hits an air pocket in this air-borne romance starring Jimmy Stewart, Joan Fontaine, Eddie Albert

✓✓ (F) You Gotta Stay Happy (Universal-International)

ENGAGINGLY giddy is this romantic comedy teaming Joan Fontaine and Jimmy Stewart. Joan and Jimmy go all out to give you a good time and Eddie Albert—a happy-go-lucky character who takes life as he finds it—snags his share of laughs, too.

Stewart is a down-to-earth chap, struggling to keep his airline company aloft while Joan is an heiress as spoiled as she's pretty. Her uncle, Roland Young, urges her to marry Willard Parker, so correct he bores her stiff. Joan finally consents, only to flee from him on their wedding night. Because she has a way with her, she talks Jimmy into flying her to California along with a mooney young honeymoon couple, a conscience-stricken crook carrying a bagful of money, and freight consisting of a coffin complete with corpse, also an extra lively chimpanzee who smokes cigars and takes a violent fancy to Joan.

All told, here's a movie brimming over with wonderful nonsense.

Your Reviewer Says: Joan and Jimmy go skylarking.

✓✓ (F) High Fury (Peak-UA)

TOLD against the picturesque background of the Swiss Alps, this thrilling human-interest tale hits dramatic heights. There are breathtaking scenes of mountain climbing that will leave you limp.

Madeleine Carroll is splendid as *Magda* whose inn, during World War II, provides a welcome haven for French orphan Michael McKeag. Her ne'er-do-well husband, Michael Rennie, resenting the strong attachment between them, refuses his wife's plea that they adopt the lad. Village doctor Ian Keith is full of understanding but loathe to interfere. Comes the day when the refugee children in the town entrain for their native France—a joyful prospect for all except young Michael, whose future is blank. How he takes matters into his own hands and how his action affects the lives of *Magda*, her husband, and her doctor-friend make for a heart-warming, unusual picture.

Your Reviewer Says: A deeply moving drama.

Stage

BRANDEN

✓ Good ✓✓ Very good ✓✓✓ Outstanding

F—For the whole family

A—For adults



Love hits the trail out West, with Anne Baxter and Gregory Peck exchanging bullets instead of bouquets

✓✓ (F) Yellow Sky (Twentieth Century-Fox)

PROBABLY it's an old Western custom that has Gregory Peck and Anne Baxter saying it with bullets, not flowers, in this exciting action drama charged with violence all the way.

More dead than alive, six outlaws, led by Peck, reach a ghost town after robbing a bank and crossing the sun-baked Arizona desert. There's smirking Richard Widmark, tough old-timer Charles Kemper, leering John Russell and henchmen Henry Morgan and Robert Arthur. Confederates in crime but scarcely comrades, they would plug each other at the drop of a hat. When they learn that Anne, a gun-totin' little wildcat, and her grandpa, James Barton, have gold cached away in the hills, there's a mad scramble for it.

Peck is as brutal and greedy as the rest of them, but once he makes a bargain, he sticks to it. Widmark is slick as ever and Barton is a lovable old codger. As for Anne, she's called upon to take a terrific trouncing from these varmints but, golly, she can dish it out, too.

Your Reviewer Says: How rugged can they get?



There's magic and a modern message in fact and fable film with Dean Stockwell, Pat O'Brien, David Clarke

✓✓✓ (F) The Boy with Green Hair (RKO)

REMEMBER the war orphans, all over the world, and don't let it happen again. That's the point subtly stressed here, without preaching or resorting to sledge hammer tactics.

Dean Stockwell is such a child—an American lad whose parents were war casualties. Thereafter, he shuttles from one relative to another, at last finding refuge with kindly Pat O'Brien, a singing waiter with wondrous tales for a growing youngster. Then, one day, Dean's hair suddenly turns grass green, a phenomenon that sets him apart from everyone else. Encouraged by O'Brien, the unhappy boy becomes convinced that his attention-attracting hair has been given to him for a purpose. There's great pathos—and humor, too—in the situation, along with a plea for peace and tolerance. But whether you interpret this as a film fraught with social significance or merely an imaginative fable, you'll agree it is 'way off the beaten track.

O'Brien and young Stockwell make a grand pair; Robert Ryan is a sympathetic psychiatrist, Barbara Hale a pleasant teacher.

Your Reviewer Says: Full of movie magic.

✓✓ (F) So Dear to My Heart (Disney-RKO)

QUESTION: When is a black sheep *not* a black sheep? Answer: When a little boy takes him to his heart and grooms him for a Blue Ribbon Award at the County Fair. The idea seems silly to everyone except Bobby Driscoll and Luana Patten. Bobby's granny, Beulah Bondi, whose tongue is as tart as her heart is soft, sees trouble ahead when Bobby adopts the newborn lamb as a pet. Sure enough, the spirited critter causes plenty of damage about the place and, more than once, Bobby faces the prospect of losing him.

A tender tribute to childhood days, this barnyard fable combines animation and live action. Several songs point up the Technicolor-treated story with two of them—"It's Watcha Do with Whatcha Got" and "Stick-To-It-Ivity" standing out from the rest. Bobby and Beulah Bondi are excellent; Burl Ives is wonderful, too, as the guitar-playing village blacksmith.

Your Reviewer Says: Chalk up another Disney hit.

Instantly...

**make YOUR lips
more thrilling!**



Easy to Use

**New Beautiful Color for Lips
Can't Rub Off!**

Here's the most important charm discovery since the beginning of beauty. A 'lipstick,' at last, that actually can't smear—that really won't rub off—and that will keep your lips satin smooth and lovely. It isn't a lipstick at all. It's a lush liquid in the most romantic shades ever!

And it is **so permanent.**

Put it on at dusk

—it stays till dawn or longer. You can use it to prevent cream lipstick from smearing, too. Just brush on a coat of Liquid Liptone after lipstick. You'll love it.

And **CHEEKTONE . . .**

Roses in your cheeks without rouge! A "miracle" preparation. The effect is absolutely natural and lovely. Lasts all day.



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✓✓ (F) **That Wonderful Urge**
(Twentieth Century-Fox)

HERE'S a comedy as bubbly as a champagne cocktail. Reporter Ty Power has written a series of articles about heiress Gene Tierney that makes her furious. Ty doesn't reveal his true identity when he meets her at Sun Valley in the company of Reginald Gardner, her titled suitor. However, the truth about Ty finally leaks out and Gene decides it's his turn for some putrid publicity. So she informs the press of her "marriage" to Ty on whom she has supposedly settled a million bucks. This complicates his life no end, especially with his girl, Arleen Whelan, who has first claim on him. Ty's loud denials only brand him as an all-American heel and it takes Judge Gene Lockhart to untangle the scrambled situation.

Maybe all this makes more nonsense than sense but you'll have a hilarious time.

Your Reviewer Says: Fun at its frothiest.

✓✓ (F) **Fighter Squadron**
(Warners)

MEET the men of the Air Corps—as fine a bunch of boys as ever fought in any war. There's Major Edmond O'Brien, daredevil extraordinary; Captain Robert Stack, torn between loyalty to his squadron in England, and longing for his girl back home; Colonel John Rodney, popular with his men; General Henry Hull, a square-shooter; handsome Captain Walter Reed, and fun-loving Sergeant Tom D'Andrea. All contribute pithy performances to a movie that is a stirring salute to the United States Air Force.

A veteran of the China Flying Tigers, O'Brien rolls up a sensational record for blitzing enemy planes out of the blue. However, his tactics are disapproved by his superior officer, Sheppard Strudwick, who is a great stickler for rules. What with being bombed up above and tripped by red tape below, Ed has his hands full. The action-packed story moves along briskly, punctuated by crisp dialogue.

Your Reviewer Says: Ace airplane epic.

✓✓ (F) **Every Girl Should Be Married** (RKO)

NOBODY can say that Betsy Drake isn't persistent once she makes up her mind that Cary Grant is her man.

A baby doctor who clings to his bachelorhood tenaciously, Cary is amused, then alarmed, at Betsy's strategy to lead him to the altar. Full of feminine wiles, she pretends her playboy-employer, Franchot Tone, is more than casually interested in her. Tone is only too willing to cooperate but Betsy relentlessly renews her efforts to win Cary, putting on a campaign that is nothing short of terrifying. Even if it works here, take our word for it: This is how *not* to land a husband.

Veteran comedian Grant gallantly permits engaging newcomer Betsy Drake to steal the show. Diana Lynn is a friend worth having and Eddie Albert pops up in the last scene.

Your Reviewer Says: The way of a maid with a man.

✓✓ (F) **When My Baby Smiles at Me** (Twentieth Century-Fox)

THEY are back together again—curvaceous Betty Grable and dancing Dan Dailey—in a fast-'n'-flashy musical.

It's the familiar story of the struggling song-and-dance team who separate when a role in a Broadway show comes along for one of them, then eat their hearts out for each other. You'll follow their joys

and heartaches avidly, applauding their snappy act, sighing with Betty when her man does her wrong, and generally having a glad-sad time of it.

Jack Oakie, June Havoc and James Gleason maul the English language; Richard Arlen pleases as Betty's admirer and Jean Wallace (Mrs. Franchot Tone) is a bold hussy.

Your Reviewer Says: You'll love it.

✓✓ (F) **The Man from Colorado**
(Columbia)

THERE is nothing wrong with Glenn Ford that a good psychiatrist couldn't cure but, back in 1865, they never heard of such a thing. So Glenn gets himself in a mess of trouble—all because of an uncontrollable urge to kill, contracted in the Civil War. His close friend William Holden tries his best to understand and help him. That isn't easy, for both men are in love with Ellen Drew.

Ford's role in this gripping outdoor drama is not a sympathetic one but he turns in a credible job. Holden cuts a forthright figure, Ellen a fetching one. Jerome Courtland rates attention.

Your Reviewer Says: Plenty of fireworks.

✓ (F) **Whiplash** (Warners)

BLUNT, outspoken Dane Clark puts up a game fight not only to win the middleweight championship, but statuesque night club singer Alexis Smith as well. Trouble is, she's very much married to crippled fight promoter Zachary Scott, a calculating brute. His cruelty drives her to distraction and her doctor-brother, Jeffrey Lynn, to drink. Between Scott cracking the whip over her and Clark misunderstanding her motives, Alexis is a gal much to be pitied.

Dane's portrayal of a chap who can take a licking, as well as give it, is all to the good. Alexis suffers with ladylike restraint while Jeffrey scores as an alcoholic. Eve Arden, S. Z. Sakall and Alan Hale represent the lighter side of a rather grim, hard-hitting melodrama.

Your Reviewer Says: It leaves a sting.

✓ (F) **Let's Live a Little**
(Eagle Lion)

ACTING on the premise that all advertising executives are wacky and Robert Cummings is wackier than most, this provides Bob with a real slapstick role. Such a capable comedian shouldn't have to resort to slinging cold cream at Anna Sten for laughs. His nerves are so frazzled, he has to consult a psychiatrist . . . and who do you suppose said psychiatrist turns out to be? Hedy Lamarr!

That clever little lady sets about curing Bob of his woman-hating phobia only to have him fall for her—but hard.

No use looking for logic or subtlety here; simply accept this as a moderately amusing movie and let it go at that.

Your Reviewer Says: You'll laugh.

✓ (A) **My Own True Love**
(Paramount)

FATHER and son in love with the same girl. That's the strange situation confronting Melvyn Douglas, Phyllis Calvert and Philip Friend in postwar London. It's Melvyn's daughter, Wanda Hendrix, who fixes up a date for her dad, to take his mind off the disappearance of his flier son in World War II. The romance is off to a good start when the boy suddenly turns up, minus a leg and all his illusions, and makes a play for Phyllis.

Phyllis combines (Continued on page 24)

Catching Cold?

**THESE GERMS ARE
POTENTIAL
TROUBLEMAKERS**

Gargle

LISTERINE ANTISEPTIC—QUICK!

**Germs Reduced as Much as 96.7%
Even Fifteen Minutes after Gargle—
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If you can get the jump on the cold in the early stages . . . attack germs on throat surfaces before they invade the body . . . you can often "nip" a cold in the bud or lessen its severity.

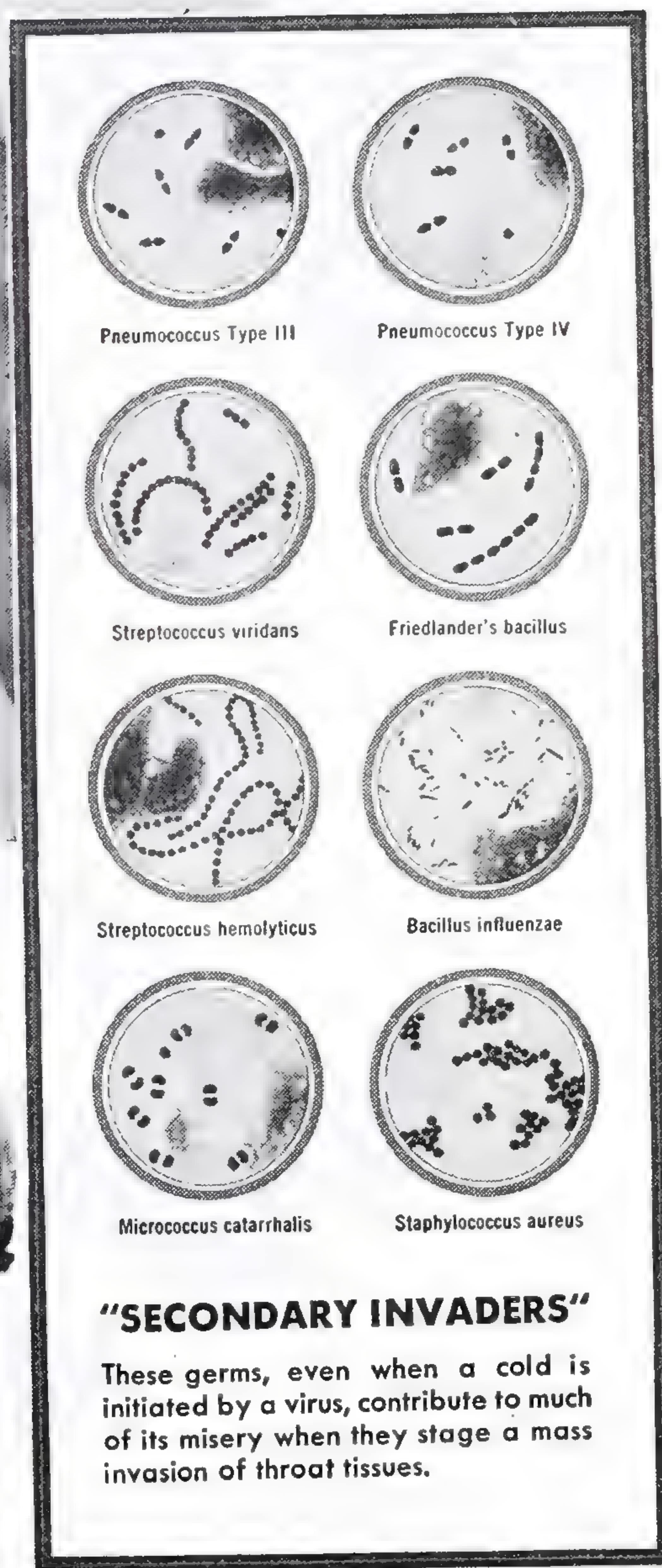
That's why you ought to gargle with Listerine Antiseptic at the very first hint of a snuffle, sneeze, or a tightened throat.

Listerine Antiseptic reaches way back

on throat surfaces and kills millions of germs, including the "secondary invaders." Just think, clinical tests showed that after this gargle germs were reduced as much as 96.7% fifteen minutes after, and up to 80% one hour after.

In short, Listerine Antiseptic, with quick germ-killing action, is a wonderful aid.

Remember also that in tests over a 12-year period, regular twice-a-day users of Listerine Antiseptic had fewer colds,



and generally milder ones, than non-users; also that sore throats due to colds were fewer.

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IT
SHOULD
LOOK
LIKE
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*don't use greasy pomades,
brittle lacquer or sticky hair oil...*

"Suave"
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**"The cosmetic
for hair"**

Your beautician will tell you there's nothing else *like* Suave to make hair miraculously obedient . . . whisper-soft, kissable . . . starry-bright . . . Keeps every tress perfectly in place, and safe from parching sunlight. Rinses out instantly. It's the amazing, new *cosmetic* for hair that outsells ALL women's hair-dressings! Greaseless—not a hair oil. No alcohol! For the whole family. At beauty shops, drug and department stores. **50c and \$1**

Helene Curtis Suave

(Continued from page 22) brains and beauty effectively. Douglas delivers a deft performance and Friend is convincing as his bitter son. Wanda handles her small role well. Binnie Barnes and Arthur Shields complete a capable cast.

Your Reviewer Says: A close call for Cupid.

✓ (F) **The Adventures of Don Juan** (Warners)

IN A season of extra-fancy swordplay, Errol Flynn comes along as the dashing, balcony-climbing *Don Juan*.

Errol's adventures are amusing enough when treated in a tongue-in-cheek manner; it's when the story takes a serious turn that it becomes just another costume picture. Viveca Lindfors is very grand and dignified as the *Queen of Spain*. For her sweet sake, *Don Juan* almost reforms but, in the final fadeout, he's back in business. And here's a surprise! The senorita he pursues is none other than Nora Flynn!

Robert Douglas is the black villain! Romney Brent a royal weakling, Jerry Austin a grotesque court jester and Alan Hale, *Don Juan's* staunch servant-comrade.

Your Reviewer Says: Saga of Spain's Great Lover.

✓ (F) **The Countess of Monte Cristo** (Universal-International)

ANYONE who can skate as divinely as Sonja Henie is liable to get away with a lot, including larceny. With Olga San Juan's help, Sonja manages to do just that.

A couple of Norwegian barmaids with a taste for luxury, Sonja and Olga take themselves off on a holiday to a swanky winter resort with Sonja posing as a countess and Olga as her maid. Mistaking Lieutenant Michael Kirby for the hotel doorman, she treats him like one of the help. It doesn't take him long to prove he is just the chap to give a gal like Sonja a whirl with or without skates.

It's primarily the skating sequences that brighten this bit of frivolous fluff.

Your Reviewer Says: Sonja skates on.

✓ (F) **Belle Starr's Daughter** (Twentieth Century-Fox)

A TERRIFIC change has come over Rod Cameron. In "River Lady" he was a fine, upstanding fellow; this time he's plumb bad. It takes a man like marshal George Montgomery to out-ride, out-shoot and out-fight him. However, it's a little tougher for Montgomery to convince Ruth Roman that she's rooting for the wrong side.

Cameron turns in the most convincing performance of the trio, substantially aided by William Phipps as his pal, Wallace Ford as a frightened cowpoke, Charles Kemper as Montgomery's chief deputy.

Your Reviewer Says: Bullets and brawls.

✓ (F) **Three Godfathers** (M-G-M)

THREE bold bandits, tripped by a pair of baby booties, furnish the theme for a great big Technicolor Western stressing sentiment more than action.

John Wayne, Pedro Armendariz and Harry Carey Jr. hold up a bank, then run for their lives, pursued by marshal Ward Bond. When the trio comes across a dying woman and her newborn babe, they promise to become the infant's godfathers.

Both photography and acting overshadow the story. The standout scene is a desert sandstorm so real you can almost feel the hot sand cutting your face.

Your Reviewer Says: A little action, a lot of sentiment.

✓ (F) **Nighttime in Nevada**
(Republic)

COWBOYS, crooks and cattle in Trucolor make this a dandy little item for the Saturday matinee trade. Their favorite, Roy Rogers, is cast as a cattleman while Grant Withers is the meanest scoundrel in all Nevada and Adele Mara is the girl whose father Withers murdered, years before, so he could grab a mining claim.

How Rogers uncovers the early crime and traps Withers is told to the tune of clattering hoofs, blazing guns and the hummin' strummin' Sons of the Pioneers.

Your Reviewer Says: Roy's right in stride.

(F) **The Lucky Stiff**
(Amusement Enterprises—UA)

THIS semi-serious meller, full of crooks and corpses, has Dorothy Lamour playing a sultry singer involved in the murder of a night club owner. Attorney Brian Donlevy finds Dottie so fascinating that, before he knows it, he's involved, too, and so is his loyal secretary, Claire Trevor.

Exonerated by the governor in the nick of time, Dottie is hidden by Brian in the home of an eccentric client, Marjorie Rambeau. Everyone, including press and police, think Dottie has warbled her last torch song, which gives her a chance to play at being a ghost. The idea is, if she haunts enough people, they may finally discover the real killer. Irene Hervey, Billy Vine and Robert Armstrong round out the unlucky cast.

Your Reviewer Says: Bottom of the barrel.

✓ (F) **The Kissing Bandit** (M-G-M)

OLD California furnishes a romantic background for an elaborate Technicolor musical with Frank Sinatra and Kathryn Grayson serenading each other sweetly.

Frankie's role is that of a *Caspar Milquetoast* character, trying to emulate the notorious kissing bandit who was his father. Egged on by his dad's old crony, J. Carroll Naish, Francis holds up a coach with Katie in it. But living up to his old man's reputation isn't easy for a timid soul like Frankie.

Sinatra is at his best, of course, when he is singing; Grayson is a lovely eye-and-earful while Naish—the old pirate!—steals most of the laughs. There's some spirited dancing by Sono Osato as well as a specialty number brilliantly executed by Ricardo Montalban, Ann Miller and Cyd Charisse.

Your Reviewer Says: Fiesta with Frankie.

Best Pictures of the Month

The Boy with Green Hair
Fighter Squadron
High Fury
So Dear to My Heart

Best Performances of the Month

Dean Stockwell in
"The Boy with Green Hair"
Teresa Wright in "Enchantment"
Betsy Drake in
"Every Girl Should Be Married"
Edmond O'Brien in "Fighter Squadron"
Madeleine Carroll in "High Fury"
Tyrone Power, Gene Tierney in
"That Wonderful Urge"
Dane Clark in "Whiplash"
Gregory Peck, Anne Baxter, James Barton
in "Yellow Sky"
Joan Fontaine, Jimmy Stewart, Eddie Albert
in "You Gotta Stay Happy"

Sweaters a problem?
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I'm a safety-first girl with Mum

Smart girl, not to let lovely snug-fitting wool become a trap for underarm odor. You *stay* nice to be near because *your charm* stays safe with Mum!

Even in winter, there's a heat wave under your arms. Odor can form without any noticeable moisture. And remember—a bath only washes away *past* perspiration, but Mum guards against *future* underarm odor.



Product of Bristol-Myers

Mum safer for charm

Mum checks perspiration odor, protects your daintiness all day or all evening.

Mum safer for skin

Because Mum contains no harsh or irritating ingredients. Snow-white Mum is gentle—harmless to skin.

Mum safer for clothes

No damaging ingredients in Mum to rot or discolor fine fabrics. Economical Mum doesn't dry out in the jar. Quick, easy to use, even after you're dressed.

Your loveliness is Doubly Safe



Because
**Veto gives you
Double Protection!**



So effective ... Veto guards your loveliness night and day—safely protects your clothes and you. For Veto not only neutralizes perspiration odor, it checks perspiration, too! Yes, Veto gives you Double Protection! And Veto disappears instantly to protect you from the moment you apply it!

So gentle ... Always creamy and smooth, Veto is lovely to use and keeps you lovely. And Veto is gentle, safe for normal skin, safe for clothes. Doubly Safe! Veto alone contains *Duratex*, Colgate's exclusive ingredient to make Veto safer. Let Veto give your loveliness double protection!

**Veto lasts and lasts
from bath to bath!**

Casts of Current Pictures

ADVENTURES OF DON JUAN—Warners: *Don Juan*, Errol Flynn; *Queen Margaret*, Viveca Lindfors; *Duke de Lorca*, Robert Douglas; *Leporello*, Alan Hale; *King Philip III*, Romney Brent; *Dona Elena*, Ann Rutherford; *Count De Polan*, Robert Warwick; *Don Sebastian*, Jerry Austin; *Don Rodrigo*, Douglas Kennedy; *Donna Carlotta*, Jeanne Shepherd; *Catherine*, Mary Stuart; *Lady Diana*, Helen Westcott; *Don Serafino*, Fortunio Bonanova; *Lord Chalmers*, Aubrey Mather; *Duenna*, Una O'Connor; *Captain Alvarez*, Raymond Burr; *Catherine's Husband*, Tim Huntley; *Innkeeper*, David Leonard; *Don De Cordoba*, Leon Belasco.

BELLE STARR'S DAUGHTER—20th Century-Fox: *Marshall Tom Jackson*, George Montgomery; *Bob Yauntis*, Rod Cameron; *Rose of Cimarron*, Ruth Roman; *Lafe Bailey*, Wallace Ford; *Gaffer*, Charles Kemper; *Yuma*, William Phipps; *Mrs. Allen*, Edith King; *Bronc*, Jack Lambert; *Slim*, Fred Libby; *Belle Starr*, Isabel Jewell; *Doc Benson*, J. Farrell MacDonald; *Spanish George*, Cris-Pin Martin; *Jim Davis*, Kenneth MacDonald; *Loftus*, William Perrott; *Chris*, William Ruhl; *Old Man*, Frank Darien; *Jed Purdy*, Larry Johns; *Drunk Citizen*, Harry Harvey; *Cherokee Joe*, Charles Stevens; *Clearwater Doctor*, Paul E. Burns; *Marshal Evans*, Lane Chandler; *Bonnie*, Mary Foran; *Old Marshal*, Henry Hull; *Kiowa Marshal*, Bill Kennedy; *Kiowa Posseman*, John Cason.

BOY WITH GREEN HAIR, THE—RKO: *Gramp*, Pat O'Brien; *Dr. Evans*, Robert Ryan; *Miss Brand*, Barbara Hale; *Peter*, Dean Stockwell; *Michael*, Richard Lyon; *"The King"*, Walter Catlett; *Dr. Knudson*, Samuel S. Hinds; *Mr. Davis*, Regis Toomey; *Mr. Piper*, Charles Meredith; *Barber*, David Clarke; *Red*, Billy Sheffield; *Danny*, John Calkins; *Timmy*, Teddy Infuhr; *Joey*, Dwayne Hickman; *Peggy*, Eilene Janssen; *Classmate*, Curtis Jackson; *Mr. Hammond*, Charles Arnt.

COUNTESS OF MONTE CRISTO, THE—U-I: *Karen*, Sonja Henie; *Jenny*, Olga San Juan; *Peg Manning*, Dorothy Hart; *Paul Von Cram*, Michael Kirby; *Managing Director*, Arthur Treacher; *Count Holgar*, Hugh French; *Mr. Hansen*, Tansom Sherman; *Skating Specialty*, Freddie Trenkler; *Freddie*, John James; *Assistant Director*, Arthur O'Connell; *Joe*, Joseph Crehan; *Charlie*, Ray Teal.

ENCHANTMENT—Goldwyn: *General Sir Roland Dane*, David Niven; *Lark Ingoldsby*, Teresa Wright; *Grizel Dane*, Evelyn Keyes; *Pilot Officer Pax Master-son*, Farley Granger; *Selina Dane*, Jayne Meadows; *Proutie*, Leo G. Carroll; *Pelham Dane*, Philip Friend; *Marchese Del Laudi*, Shepperd Strudwick; *General Fitzgerald*, Henry Stephenson; *The Eye*, Colin Keith-Johnston; *Lark as a Child*, Gigi Perreau; *Rollo as a Child*, Peter Miles; *Selina as a Child*, Sherlee Collier; *Pelham as a Child*, Warwick Gregson; *Mrs. Sampson*, Marjorie Rhodes; *Uncle Bunny*, Edmond Breon; *Wil-loughby*, Gerald Oliver Smith; *Jeweler*, Melville Cooper; *Lance Corporal*, Dennis McCarthy; *RAF Officer*, Gaylord Pendleton; *Air Raid Warden*, Mat-theew Boulton; *Corporal*, Robin Hughes; *Narrator*, William Johnstone.

EVERY GIRL SHOULD BE MARRIED—RKO: *Dr. Madison Brown*, Cary Grant; *Roger Sanford*, Franchot Tone; *Julie Hudson*, Diana Lynn; *Anabel Sims*, Betsy Drake; *Mr. Spitzer*, Alan Mowbray; *Mary Nolan*, Elisabeth Risdon; *Sam McNutt*, Richard Gaines; *Gogarty*, Harry Hayden; *Soda Clerk*, Chick Chandler; *Violinist*, Leon Belasco; *Pierre*, Fred Ess-ler; *Saleslady*, Anna Q. Nilsson.

FIGHTER SQUADRON—Warners: *Major Ed Har-din*, Edmond O'Brien; *Capt. Stu Hamilton*, Robert Stack; *Col. Bill Brickley*, John Rodney; *Sergeant Dolan*, Tom D'Andrea; *Brig. Gen. Mike McCready*, Henry Hull; *"Tennessee"*, James Holden; *Capt. Duke Chappell*, Walter Reed; *Brig. Gen. M. Gilbert*, Shep-perd Strudwick; *Major Sanford*, Arthur Space; *Shorty*, Jack Larson; *Wilbur*, William McLean; *Jacobs*, Mickey McCardle.

HIGH FURY—Peak-UA: *Magda*, Madeleine Car-roll; *Anton*, Ian Hunter; *Rudolph*, Michael Rennie; *Louise*, Anne Marie Blanc; *Roger*, Michael McKeag; *Joseph*, Arnold Marle; *Benno*, Willi Fueter; *Fred-erick*, Max Hauffer; *Maria*, Margarete Hoff; *Presi-dent*, Gerard Kempinski.

KISSING BANDIT, THE—M-G-M: *Ricardo*, Frank Sinatra; *Teresa*, Kathryn Grayson; *Chico*, J. Carrol Naish; *Isabella*, Mildred Natwick; *Don Jose*, Mikhail Rasumny; *General Torro*, Billy Gilbert; *Bianca*, Sono Osato; *Colonel Gomez*, Clinton Sundberg; *Count Bel-monte*, Carleton G. Young; *Juanita*, Edna Skinner; *Mexican Guitarist*, Vincente Gomez; *Dance Specialty*, Ricardo Montalban, Ann Miller, Cyd Charisse.

LET'S LIVE A LITTLE—Eagle Lion: *Dr. J. O. Loring*, Hedy Lamarr; *Duke Crawford*, Robert Cum-mings; *Michele Bennett*, Anna Sten; *Dr. Richard Field*, Robert Shayne; *Miss Adams*, Mary Treen; *James Montgomery*, Harry Antrim.

LUCKY STIFF, THE—Benny-UA: *Anna Marie St. Claire*, Dorothy Lamour; *John J. Malone*, Brian Donlevy; *Marguerite Seaton*, Claire Trevor; *Mrs. Childers*, Irene Hervey; *Hattie Hatfield*, Marjorie Rambeau; *Von Flanagan*, Robert Armstrong; *Joe Di Angelo*, Billy Vine; *Eddie Britt*, Warner Ander-son; *Millie Dale*, Virginia Patton; *District Attorney Logan*, Richard Gaines; *Tony*, Joe Sawyer; *Louie*

Perez, Larry Blake; *MacDougal*, Bob Hopkins; *Bern-stein*, Sidney Miller; *Mr. Childers*, Charles Mere-dith; *Rico Di Angelo*, Jimmy Ames.

MAN FROM COLORADO, THE—Columbia: *Colo-nel Owen Devereaux*, Glenn Ford; *Captain Del Stewart*, William Holden; *Caroline Emmett*, Ellen Drew; *Big Ed Carter*, Ray Collins; *Doc Merriam*, Edgar Buchanan; *Johnny Howard*, Jerome Courtland; *Sergeant Jericho Howard*, James Millican; *Nagel*, Jim Bannon; *York*, Wm. "Bill" Phillips; *Easy Jarrett*, Denver Pyle; *Dickson*, James Bush; *Morris*, Mikel Conrad; *Mutton McGuire*, David Clarke; *Jack Raw-son*, Ian MacDonald; *Charlie Trumbull*, Clarence Chase; *Roger MacDonald*, Stanley Andrews; *Powers*, Myron Healey; *Parry*, Craig Reynolds; *Rebel Major*, David York.

MY OWN TRUE LOVE—Paramount: *Joan Clews*, Phyllis Calvert; *Clive Heath*, Melvyn Douglas; *Sheila Heath*, Wanda Hendrix; *Michael Heath*, Philip Friend; *Geraldine*, Binnie Barnes; *Kittredge*, Alan Napier; *Iverson*, Arthur Shields; *Mrs. Peach*, Phyllis Morris; *A Corporal*, Richard Webb.

NIGHTTIME IN NEVADA—Republic: *Roy Rog-ers*, Roy Rogers; *Joan Andrews*, Adele Mara; *Cookie Bullfincher*, Andy Devine; *Ran Farrell*, Grant With-ers; *Toni Bordon*, Marie Harmon; *Casey*, Joseph Crehan; *Jason Howley*, George Carleton; *Mort Oak-ley*, Holly Bane; *First Tramp*, Steve Darrell; *Jim Andrews*, Jim Nolan; *Second Tramp*, Hank Patter-son; *Bob Nolan*; *The Sons of the Pioneers*.

SO DEAR TO MY HEART—Disney: *Burl Ives*; *Beulah Bondi*; *Harry Carey*; *Bobby Driscoll*; *Luana Patten*; *Raymond Bond*; *Walter Soderling*; *Matt Willis*; *Spelman B. Collins*.

THAT WONDERFUL URGE—20th Century-Fox: *Thomas Jefferson Tyler*, Tyrone Power; *Sara*, Gene Tierney; *Andre*, Reginald Gardiner; *Jessica*, Arleen Whelan; *Aunt Cornelia Farley*, Lucile Watson; *The Judge*, Gene Lockhart; *Duffy*, Lloyd Gough; *Attorney Ketchell*, Porter Hall; *Mr. Whitson*, Richard Gaines; *Attorney Rice*, Taylor Holmes; *Justice of the Peace*, Chill Wills; *Apartment House Keeper*, Hope Em-erson; *Findlay*, Frank Ferguson; *Mr. Bissell*, Charles Arnt; *Barret*, Francis Pierlot; *Workmen*, Mickey Simpson; *Robert Foulke*; *Joe*, Charles Woolf; *Waiter*, Edwin Randolph; *Process Server*, John Butler; *Gro-cery Clerk*, Norman Leavitt; *Ski Patrolman*, Joe Haworth; *Passerby*, Hal K. Dawson; *Western Union Boy*, Norman Phillips; *Mrs. Whitson*, Gertrude Michael; *Mrs. Vickers*, Isabel Randolph; *Butler*, John Davidson; *Mr. Vickers*, Forbes Murray; *Fisher*, Perry Ivins; *Conovan*, Al Bridge; *Special Policeman*, Bob Williams; *Bailiff*, David Thursby; *Counterman*, Harry Tyler; *Drunk*, Percy Helton; *Mrs. Beggs*, Eula Guy; *Artist*, Eddie Parks; *Chauffeur*, Charles Hamilton.

THREE GODFATHERS—M-G-M: *Bob Sangster*, John Wayne; *Pete*, Pedro Armendariz; *"The Kid"*, Harry Carey, Jr.; *"Buck"*, Perley Sweet; *Ward Bond*; *Mrs. Perley Sweet*, Mae Marsh; *The Mother*, Mil-dred Natwick; *Miss Florie*, Jane Darwell; *Judae*, Guy Kibbee; *Ruby Latham*, Dorothy Ford; *Member of Posse*, Ben Johnson; *Mr. Latham*, Charles Halton; *Deputy*, Hank Worden; *Conductor*, Jack Pennick; *Deputy*, Fred Libby; *Posse Man #5*, Michael Dugan; *Posse Member*, Don Summers.

WHEN MY BABY SMILES AT ME—20th Cen-tury-Fox: *Bonny*, Betty Grable; *Skid*, Dan Dailey; *Bozo*, Jack Oakie; *Gussie*, June Haver; *Harvey*, Richard Arlen; *Lefty*, James Gleason; *Bubbles*, Van-ita Wade; *Specialty Dancer*, Kenny Williams; *Syl-via Marco*, Jean Wallace; *Woman in Box*, Patti Behrs; *Sam Harris*, Robert Emmett Keane; *Midgett*, Jerry Maren; *Comic*, George "Bettelpuss" Lewis; *Valet*, Tom Stevenson; *Process Server*, Sam Bernard; *Stage Manager*, Mauritz Hugo; *Vendor*, Frank Scan-nell; *Painters*, Tim Graham, Dave Morris.

WHIPLASH—Warners: *Michael Gordon*, Dane Clark; *Laurie Durant*, Alexis Smith; *Rex Durant*, Zachary Scott; *Chris*, Eve Arden; *Dr. Arnold Vin-cent*, Jeffrey Lynn; *Sam*, S. Z. Sakall; *Terrance O'Leary*, Alan Hale; *Costello*, Douglas Kennedy; *Tex Sanders*, Ransom Sherman; *Duke Carney*, Fred Steele; *Trask*, Robert Lowell; *Harkus*, Don McGuire.

YELLOW SKY—20th Century-Fox: *Stretch*, Greg-ory Peck; *Mike*, Anne Baxter; *Dude*, Richard Wid-mark; *Bull Run*, Robert Arthur; *Lengthy*, John Rus-sell; *Half Pint*, Henry Morgan; *Grandpa*, James Barton; *Walrus*, Charles Kemper; *Jed*, Robert Adler; *Lieutenant*, Harry Carter; *Bartender*, Victor Kilian; *Drunk*, Paul Hurst; *Rancher*, Hank Worden; *Indian*, Jay Silverheels; *Banker*, William Gould; *Bank Teller*, Norman Leavitt; *Colorado*, Chief Yowlachie.

YOU GOTTA STAY HAPPY—U-I: *Dee-Dee Dill-wood*, Joan Fontaine; *Marvin Payne*, James Stewart; *Bullets Baker*, Eddie Albert; *Ralph Tutwiler*, Roland Young; *Henry Benson*, Willard Parker; *Mr. Rack-nell*, Percy Kilbride; *Mr. Caslon*, Porter Hall; *Georgia Goodrich*, Marcy McGuire; *Milton Goodrich*, Arthur Walsh; *Dick Hebert*, William Bakewell; *Dr. Blucher*, Paul Cavanagh; *Martin*, Halliwell Hobbes; *Jack Samuels*, Stanley Prager; *Aunt Martha*, Mary Forbes; *Mrs. Racknell*, Edith Evanson; *Barnabas*, Peter Roman; *Jud Tavis*, Houseley Stevenson; *Bank Watchman*, Emory Parnell; *Ted*, Don Kohler; *Neil*, Bert Conway; *Night Clerk*, Hal K. Dawson; *Mae*, Vera Marshe; *Curly*, Jimmie Dodd; *Eddie*, Robert R. well; *Joe*, Joe.

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MARION HUTTON,
STARRING IN THE
UNITED ARTISTS' FILM
"LOVE HAPPY"

MARION HUTTON

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I never used to be popular...

'Til one lucky night I turned a page and read: "'Men are romantics at heart', says Marion Hutton. 'They like a girl to be so-o feminine . . . to have the softest, pampered-looking hands.' Marion advises: 'Use Jergens Lotion on your hands—I do.'"

Right then, I started using Jergens too!



Not long after I started going out! First with Paul, then Cy, now I've got several beaux. Men really *do* choose the girl with the softest, loveliest hands!

See how much softer your hands can be with today's richer Jergens Lotion! Because it's a liquid, Jergens quickly furnishes the softening moisture thirsty skin needs. Yet never leaves that sticky feeling. Still only 10¢ to \$1.00 plus tax.

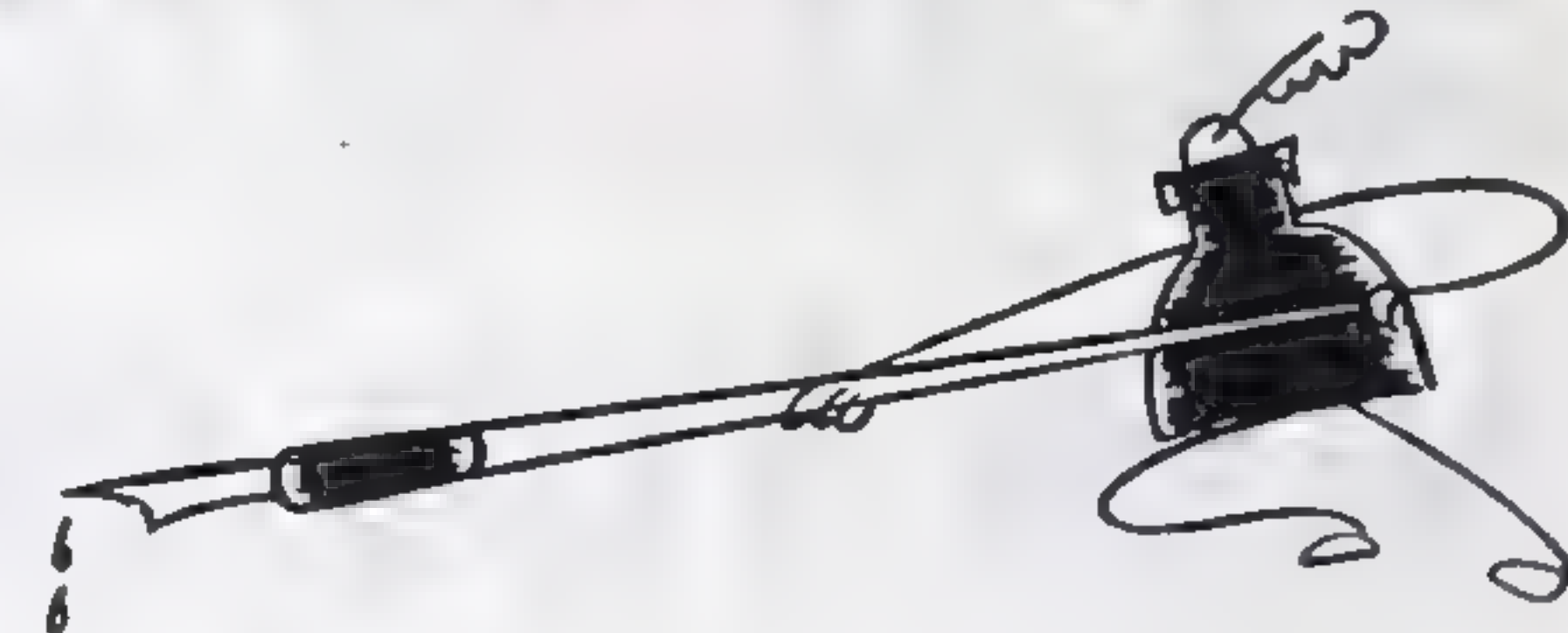
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Readers Inc.



Cheers and Jeers:

My hubby and I go to the movies often and enjoy reading your fine articles about movies and the stars. I especially enjoy practicing the stars' hair-dos and trying to copy their clothes. Therefore, thanks so much for good, clear, interestingly posed pictures.

You've made your magazine tops in good photography as well as tops in well-written interesting articles.

MRS. ALAN DUNLAP
Willow Village, Mich.

I've just seen "Key Largo" and it occurred to me that this is about the fifth picture I've seen when it's been raining. Why is it that it always seems to be raining while a crime is being planned or committed? The rain may help the gloomy mood, but crimes are committed when it isn't raining, aren't they?

SUSAN RAPAPORT
Detroit, Mich.

Why didn't Richard Widmark come to Hollywood sooner? He's sensational. Everything he does deserves an Academy Award.

BONNIE CLEAVES
State College, Pa.

In the December issue of Photoplay in "Riviera Revels," Elsa Maxwell said that she thinks Rita Hayworth has matured. Well, she certainly should be, at her age! As for Tyrone Power and Linda Christian, how can any of us have any respect for either of them ever again?

THELMA KOLAKS
Eureka, Mo.

Congratulations to Hollywood for discovering someone like Montgomery Clift. It's about time they were getting someone like him. After "Red River" we want more of him.

JEANNE LORIGAN
Sacramento, Cal.

Just finished "The Allyson-Powell Puzzle" in the December issue. After seeing "Good News," which featured June Allyson, it is hard for me to believe the marital trouble between her and her husband. I think she has the most beautiful personality and charm on the screen.

GEORGE CORNETT
Red Deer, Alberta, Canada

Doesn't Hollywood realize they have another Bergman in the making? I'm speaking of that wonderful actress Valli. She's been in Hollywood for quite some time and we hear or see very little about her. Who can surpass her acting in "The Miracle of the Bells" and "The Paradine Case"?

BILL RECUBER
Philadelphia, Pa.

It's been days since I saw "The Snake Pit" but it's still so vivid in my mind. I sat through it twice because I felt that I didn't quite catch everything the first time—there was so much to see. I've always admired Olivia de Havilland but

this really proves what a truly great actress she is.

Most people today don't realize half what they should about insanity. They think it's always hopeless and incurable and they mark a person who has ever been in an asylum and believe that their children will inherit the disease. It took one of the greatest influences in America to try and make people understand more about it and, therefore, realize that these things are not always true.

JAMES A. BEAUDOIN
Chicago, Ill.

Casting:

The book "Proud Destiny" would make a very good movie with Lana Turner in the role of Marie Antoinette. If Hollywood made more historical movies I think it would raise the standards of motion pictures.

LIN KENNEDY
Charleston, S. C.

I say "heck" with all these glamour guys and gals! Let's see more of these interesting men such as Edmund Gwenn, Cecil Kellaway and Barry Fitzgerald. They're wonderful!

JAY MOREHEAD
Albemarle, N. C.

I think it's about time the producers gave Dan Dailey a break and put him in some more good movies like "Mother Wore Tights." His dancing is far greater than Gene Kelly's.

EDITH FAYE WILSON
Parkersburg, West Va.

Question Box:

A few days ago I saw "Ruthless" and I still haven't settled it in my mind as to whether or not *Martha* and *Malory*, played by Diana Lynn, were really the same person in the picture.

BETTY SKIDMORE
Denver, Col.

(No, they were not the same person.)

I would like to know if Robert Stack is American or English. Has he ever been married?

BEATRICE MARTINI
Laredo, Tex.

(Robert Stack was born in Los Angeles. He has never been married.)

My brother and I have been arguing about how old Jane Powell and Elizabeth Taylor really are and I would appreciate knowing.

ROSE COLLI
West Roxbury, Mass.

(Jane Powell was born in 1929 and Elizabeth Taylor in 1932.)

Could you please tell me who played the part of *Matt Davis* in "Fighting Father Dunne"? To which studio is he under contract?

CAROL SHARP
Inglewood, Cal.

(Darryl Hickman played Matt Davis. He's making a picture for RKO but is not under contract.)

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

Fashion Parade

Junior
SIZES
9-11-13
15-17

Regular
SIZES
10-12-14
16-18-20

Large
SIZES
38-40-42
44-46-48

7. Symphony ☆ Gay as a song, this lush Rayon Gabardine featuring today's newest moulded shoulders. Sleeves are full and easy...accented with bands of flashing color... buttons are self covered. Colors: Winter White, Kelly, Aqua, Beige, Gray, Black...all with contrasting trim. **10.98**

5. 2-Piece Beauty ☆ You'll steal the scene in this beauty with the new back interest. Fine Rayon Gabardine with contrasting color Faffe collar and covered buttons. Pencil slim skirt with side slits and zipper closing. Colors: Black, Kelly, Aqua, Winter White, Beige, Gray. **12.98**

6. Sharp as a Dart ☆ Features a theme of contrasting saddle-stitched darts for trim—chorused by the smart cuffs and new long smooth look. Exquisitely tailored in Rayon Gabardine. You'll be delighted at how expensive it looks. Colors: Winter White, Kelly, Aqua, Beige, Gray, Black. **10.98**

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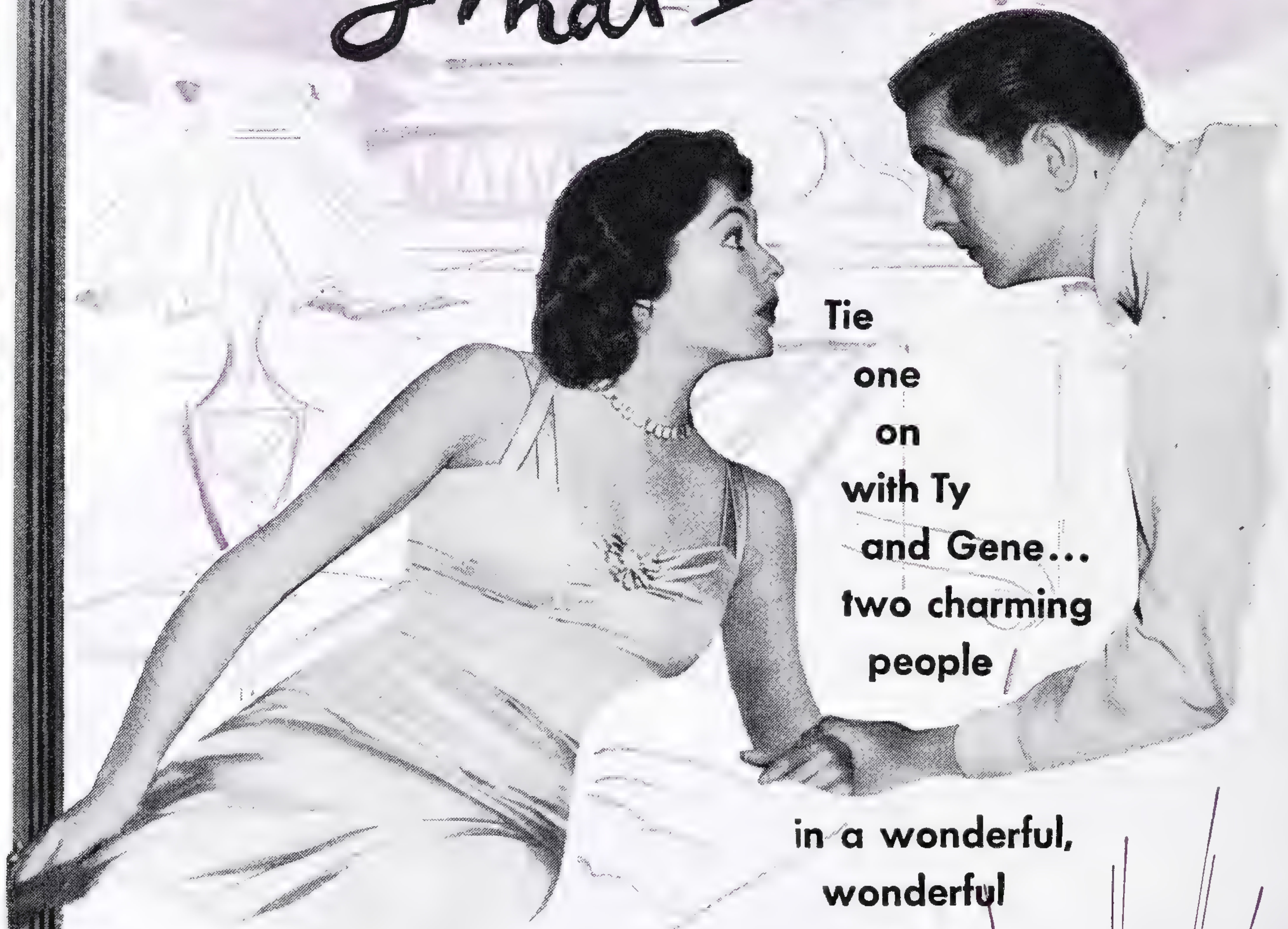
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and Gene...
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wonderful
picture!

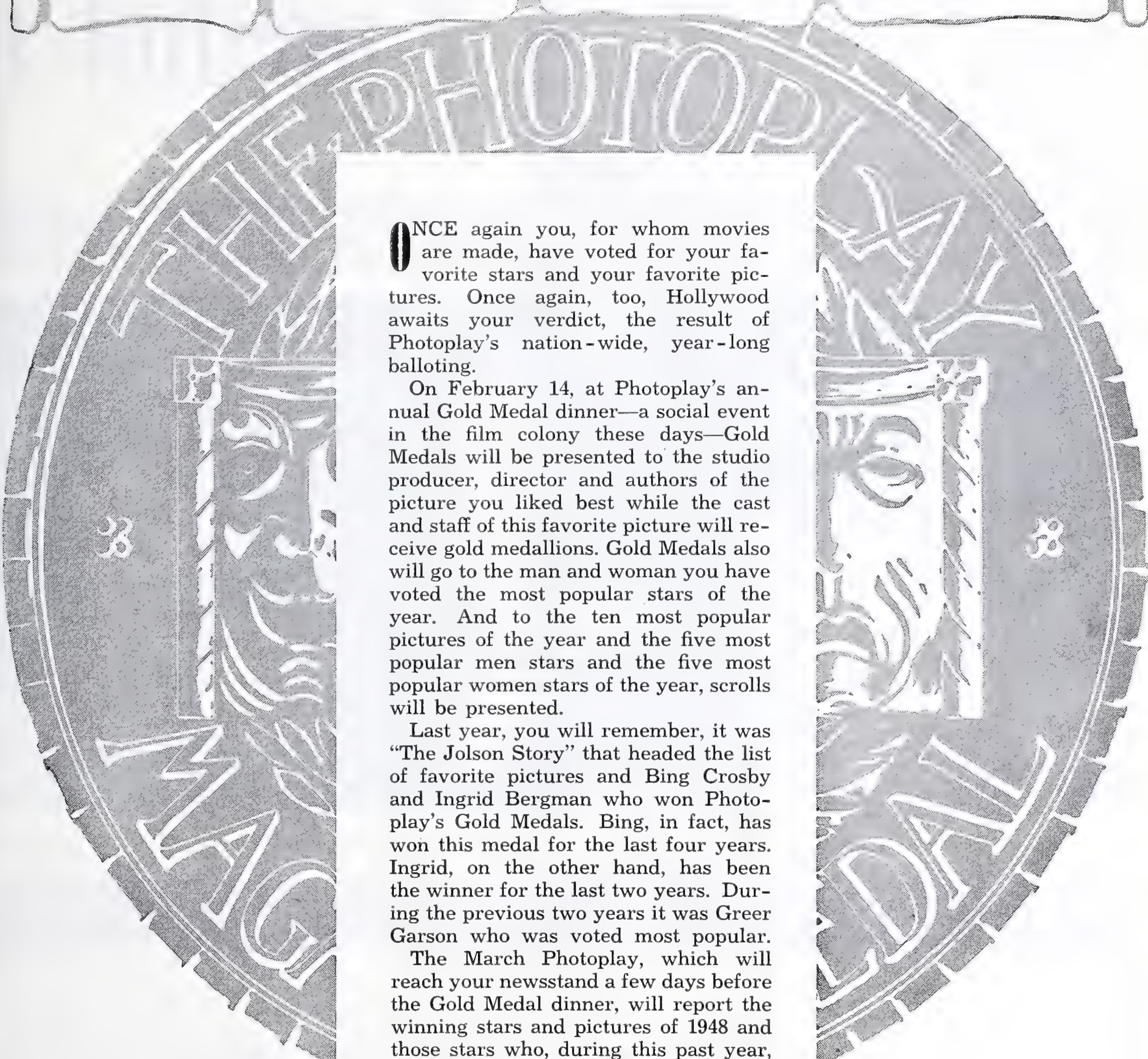
TYRONE
POWER GENE
TIERNEY

"That Wonderful URGE"

20th
CENTURY-FOX

with
REGINALD GARDINER • ARLEEN WHELAN • LUCILE WATSON • GENE LOCKHART • LLOYD GOUGH
ROBERT B. SINCLAIR • PRODUCED BY FRED KOHLMAR • PORTER HALL • RICHARD GAINES • TAYLOR HOLMES • CHILL WILLS
Directed by ROBERT B. SINCLAIR • Screen Play by Jay Dratler • From a Story by William R. Lipman and Frederick Stephani

GOLD MEDAL CURTAIN RAISER



ONCE again you, for whom movies are made, have voted for your favorite stars and your favorite pictures. Once again, too, Hollywood awaits your verdict, the result of Photoplay's nation-wide, year-long balloting.

On February 14, at Photoplay's annual Gold Medal dinner—a social event in the film colony these days—Gold Medals will be presented to the studio producer, director and authors of the picture you liked best while the cast and staff of this favorite picture will receive gold medallions. Gold Medals also will go to the man and woman you have voted the most popular stars of the year. And to the ten most popular pictures of the year and the five most popular men stars and the five most popular women stars of the year, scrolls will be presented.

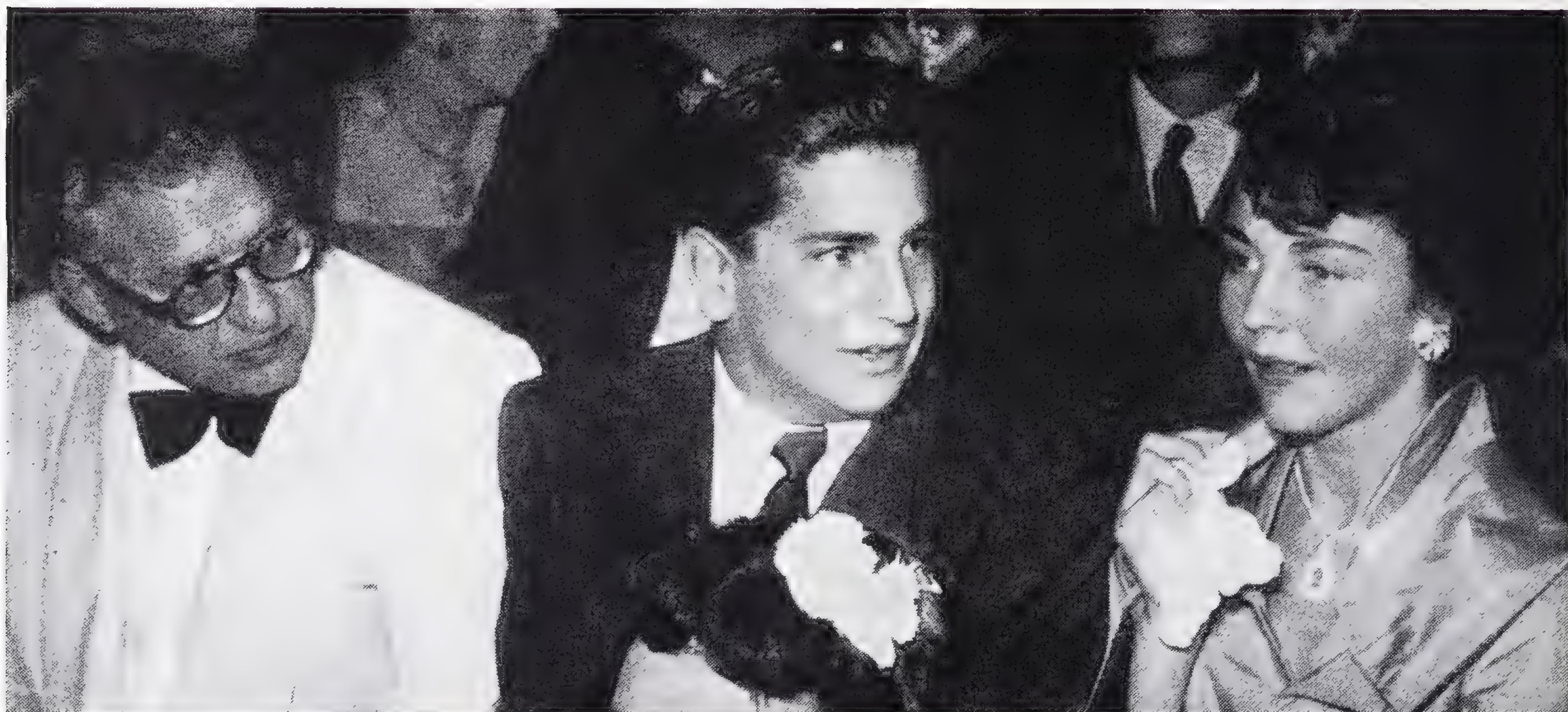
Last year, you will remember, it was "The Jolson Story" that headed the list of favorite pictures and Bing Crosby and Ingrid Bergman who won Photoplay's Gold Medals. Bing, in fact, has won this medal for the last four years. Ingrid, on the other hand, has been the winner for the last two years. During the previous two years it was Greer Garson who was voted most popular.

The March Photoplay, which will reach your newsstand a few days before the Gold Medal dinner, will report the winning stars and pictures of 1948 and those stars who, during this past year, have increased most in popularity.

Look for the March Photoplay on your newsstand February 11.

Fred Sammis

I predict a



When Jennifer and David (with son, Jeffrey) marry, Louella is willing to bet it will be a foreign affair

I AM as dead certain that Jennifer Jones will be married to the man she loves, David O. Selznick, and that they will be honeymooning in Europe by mid-January, as I am that my new Schiaparelli gown is no bargain sale house dress. I am also certain that the ceremony will be performed in Paris or London and not in the United States.

But when I put the question direct to the hazel-eyed girl in the smart Dior blouse and skirt having coffee across the table from me, the answer came softly:

"I don't know, Louella. I honestly don't know. But when I do, I promise I'll tell you."

If I had spent my good time with any other actress without getting a more definite answer to a question intriguing all Hollywood I might have been

honeymoon

BY LOUELLA O. PARSONS

Hollywood's dean of reporters explains why she is sure that Jennifer Jones, a lady in love for seven long years, is now ready to sign a new contract with David Selznick—for life



Now that "Portrait of Jenny" is completed, Selznick plans to bring Jennifer to Broadway next season in "Romeo and Juliet"

thoroughly irritated. But, strangely enough for Parsons, the-get-the-story-out-of-'em-if-it-takes-all-night-gal, I was not.

The unspoken things I sense and know about this romance make me realize that Jennifer Jones could no more come out and tell me she is planning to marry her boss and mentor than a lady of royal court would think of announcing marriage plans to a King or a Prince of the realm.

If ever a woman idealized and idolized a man, Jennifer does David. She believes he is a King with a capital K and I must admit she is not alone in her high respect for him. David's ex-father-in-law, Louis B. Mayer, has told me that he considers David is touched with genius.

To the girl who loves him—he is a god, controlling not only her career but her life, her laughter and even her tears.

(Continued on page 74)

Love Affair

**The woman who introduced Rita and
the Aly Khan tells the unbelievable story
behind their unbelievable romance**

NEVER was there such a romance. Everywhere Rita Hayworth and Prince Aly Khan have gone, whether it was a Hollywood night club, Mexico, Cuba or Texas, photographers and reporters have followed them. And the pictures and interviews, always noncommittal, have been headlined all over the world.

Little did I know what I was starting this past summer, when I introduced my romantic young friend, His Highness Prince Aly Khan, to the glamorous and then about-to-be-divorced Rita Hayworth. I suspect Rita, too, is rather amazed at the results.

For it is my notion that Rita, in the beginning, intended her friendship with Prince Aly as a come-on to intrigue Orson Welles and get him away from Lea Padovani.

That much I suspect. This much I know! Orson arrived in Cannes right after Rita had gone motoring through Spain with Prince Aly. Rita, he told me, had telephoned that she wanted to see him. He would, he said, go anywhere if Rita needed him. He feels so nicely towards Rita, respects her so much. But he was angry, of course, that he had flown all the way from Rome, leaving (Continued on page 110)



Prince Aly's Hollywood visit gave him a new perspective on Rita



Rita Hayworth has a woman's wisdom about men



PENNY

It's their ways with their wallets that put these



Paulette Goddard might have cleaned up on publicity but for the cleaning woman's query

A PENNY saved—that's news these inflation days. And the Hollywood citizens, like citizens everywhere, can't figure out where their high-cost-of-living money goes.

Who are the careful stars of Hollywood? And by careful, I mean the boys and girls who think before they spend, and who spend a lot of time saving dollars and dimes. And don't think I'm being critical of them, I'm not. Hollywood is too full of extras and bit players who were once stars but who didn't have sense enough to save their salaries. And today the saving-for-tomorrow situation is even more important. Only a lucky few remain in the top earning brackets more than seven years. And during that time there is a heavy financial drain on star pocketbooks plus up to seventy-seven per cent income tax on top earnings.

Okay, so who are the inflation beaters?

Fred MacMurray's respect for a dollar is now a



What Peter Lawford pulled out of his pocket put Frankie Sinatra in the pay role!

Hedy Lamarr looks helpless—but a business deal showed she's a sharp siren

ANTICS

star savers at the head of the economy class

BY SHEILAH GRAHAM

Hollywood legend. Fred's manager, Boo Roos, allows him \$35.00 a week spending money—for gasoline, cigarettes, lunches, etc. The story goes that when Fred recently opened his billfold—nestling inside were five weekly checks—still uncashed! When the MacMurrays were decorating their new and beautiful home, they ordered some fancy material for the drapes. The decorator, knowing his client, brought material to sell at \$1.00 a yard. Fred had set the budget for sixty cents a yard. He cancelled the drapes! Neither Fred nor Lillian will ever be applying for bed and board at the Motion Picture Actors Home in the Valley. And that's wonderful.

Hedy Lamarr always looks so helpless and she talks like a simple little girl drowning in a sea of figures—I mean the financial kind—but just show her a bankbook or how to make and save money! In her picture with Robert Cummings, (Cont'd on page 108)



Errol Flynn's health plan resulted in putting top studio wits to work



It was Uncle Sam's figure that put Joan Crawford and her secretary on a diet



What Fred MacMurray does with his weekly allowance checks keeps his billfold bulging

VALENTINE STORY

of a bargain basement dress, two black eyes,
a soda—and one telephone, ringing a message of hope

I REMEMBER, when I was growing up, what a big day in my life St. Valentine's Day was. You remember, too, don't you? How excited we'd be when it came to counting the Valentines we got, guessing who sent the anonymous ones, figuring out the numbers which stood for initials and the thrill if we got the fancy, most important one from the most important boy?

Then I was a grownup—or, at least, I thought so—and Valentine's Day was just a youngsters' holiday. But now, and ever since I've been really grown up, I've learned the real meaning of the day of St. Valentine, the day set aside to mark thoughtfulness and love and sentimental remembering. It's a day almost as old as Christmas and beneath all the joking and blushing giggling, it has a real meaning that's kept it alive all these years.

I wondered how many of my Hollywood friends remembered the sentimental anniversary just as I did . . . The story of Dan Dailey and his wife is quite a tale:

They hadn't been married long and Dan was under contract to M-G-M.

But he wasn't getting
(Continued on
page 102)

BY
**SUSAN
PETERS**

Color Pictures
by Don Ornitz



When Ben Gage was in the Army it wasn't easy to get leave. But he wouldn't have been a man in love if he hadn't found a way one St. Valentine's Day to keep Esther Williams listening to the sound of his voice



There was a time when Dan Dailey's dancing feet dragged and the future looked hopeless. It was then Liz sent the red and white card that was to change their lives



A golden heart worn on a bracelet holds a special meaning for Mona Freeman and her husband Pat Nerney



Sentiment got a set-back for Gail Russell and Guy Madison when her pet spaniel played understudy to Cupid!

Gail's next is "El Paso" for Pine Thomas

HAPPY

Valeska



New Year's Eve came
early for Larry Parks

AM I

Larry's back at work—with
a song on his lips, a new contract in
his pocket—and Betty at his side

BY LARRY PARKS

GO to church, work hard, marry a good Lutheran girl, and everything will always come out all right," my mother used to say. That was Mother's commendable, if simplified, solution for whatever the future handed me.

As it turned out, it handed me plenty. Not all of it too good. And I've had occasion to remember her philosophy.

Well, I like to think I spent the last year and a half as constructively as possible. And happy days are here again. It looks like the Parkses are in for a much happier new year.

For us, this New Year's Eve fell in September—the afternoon I signed a new five-year contract with Columbia Studios which terminated long months of controversy. Under the new contract, I will make one picture a year for Columbia, which can cover a period of seventeen weeks. The other thirty-five, I'm a free agent. I can make my own commitments with other studios, stand on my own judgment, together with Betty and our manager, Lou Mandel, have my own independent producing company . . . which has long been my tall dream.

To one long accustomed to a sequence of bad breaks, it seemed nobody could ask Fate for more. Not even on both knees. Betty and I celebrated the beginning of *our* New Year—strictly Parks-style. No night club. No confetti, horns or noise-makers. The last eighteen months had been plenty noisy enough. We bought a bottle of champagne, put on our best blue jeans, hoisted our sleeping bags into the car and headed for the beach cottage of our best friends, the Lloyd (Continued on page 92)



Betty just grins and bears it when Larry blasts out with the Jolson tunes. They're planning to co-star in his first producing venture



Jeanne and Paul practice no fifty-fifty formula. They have their own kind of arithmetic for subtracting the pitfalls of marriage

BY JEANNE CRAIN



Three years of marriage to Paul have taught Jeanne how wrong realistic friends can be

I'LL be having my second baby about the time that you are reading this.

I hope it's a girl whom I can name Diane Jeanne. My twenty-two-months-old son, Paul Brinkman Junior, is the sort of bounding, healthy youngster that every mother wants. But, still, there are some very special things I could tell a daughter, the kind of things that are particularly important for every girl to know. I mean romantic things.

I am so lucky. Not only have I been fortunate in finding romance but three years of wedded happiness have actually increased it.

That, I believe, is the very first thing I'd tell a daughter—that romance does not have to be lost after marriage. I know many sincere people believe just the opposite. (Continued on page 105)

How To Keep Marriage Romantic

Leading lady in her own love story: Jeanne Crain of "Letter to Three Wives"

G. Morris

MAKE MINE



"At the Crosby ranch," says Wally, "it's breakfast at 6 a.m. for all hands—or else"

IF THERE are any squares left who believe those radio gags about Bing Crosby being a lazy man, they should see the guy on his ranch at Elko, Nevada. As one of the lucky characters who has known him for twenty years and who gets a crack at visiting the ranch every summer, I can tell you with every creaking bone and aching muscle in my body that I only wish it were true.

Gary, the oldest of the Crosby sons, undoubtedly wishes it were true, also. Then Gary could get away with a little loafing, a thing he purely enjoys. The twins, Phillip and Dennis, might pick up better than those two bucks a day wages they earn, if the old man were actually as dreamy as supposed. And a guest from the city might be allowed to sleep after five-thirty a.m. Of course, said guest can do that now, if he doesn't mind starving to death—and never expects to be asked back to Elko again. The ranch is like a new world in the desert—all green. It is only 25,000 acres, but Bing and company call it home.

There are trees and streams, even a lake—a Crosby-made lake where Bing himself dammed a stream. (Continued on page 47)

Which means dressing up for dinner
by taking off your hat. And fishing, hunting
and boating—for Bing—as the kids
pitch in and make hay

BY WALLY WESTMORE

"Half work—half play" is Bing's motto for Pat Ross, Phil, Dennis and Gary. The boys are paid for ranch chores



CROSBY STYLE



Boat christening at Wildhorse Lake was highlight of the Westmores' visit—but a flat tire almost postponed the ceremony

Dixie, the champ of the barbecue pit, had Edwina Westmore begging for her venison steak recipe



Cowboy Crosby of "Connecticut Yankee"



MAKE MINE CROSBY STYLE



Picnic in the desert: With nary an oasis in sight, Edwina Westmore, Dixie, ranch manager Johnny Eckart, his wife Dorris and Bing stocked up with canteens of spring water and hampers of food for a day's outing

It's a hay and cattle ranch and like the man who owns it, everything about it is efficient and there's no nonsense of wasted effort. There's a big ranch house, where the ranch manager, Johnny Eckert, and his wife live the year 'round, and where the Crosby kids bunk during the summer.

There's a barn, nearly big enough to stack the 3500 tons of hay they harvest. There's a hydroelectric plant fed by streams coming from the mountains through twenty-three miles of pipe. There is machinery the like of which no farm ever saw for sheer efficiency—stuff like a hayrack made out of tubulous steel and another machine that does the work of eight men in stacking hay. There's a complete woodwork shop and then scattered around a plot of green lawn, there are the guest houses—and the houses for the crew, cowboys, farmhands and cooks, fifteen in all.

Bing and Dixie's house and the guest houses have a big living room with two bedrooms and a bath between, and are furnished in a comfortable California-Monterey style.

Everybody—the Groaner himself, Dixie, the kids, the guests and the crew—all eat together in the big dining room of the main house.

The routine on the ranch is wonderful. The Chinese cook rings a bell at five-thirty a.m. which means "get up." The second bell at six means food's on the table. It's country style, even at dinner, which is at six p.m. The food's down when you get there. You pass it around and pitch in. After each meal, you take your own dishes to the completely modern kitchen, which has garbage disposal, dish washers and all that. You are in bed at eight-thirty at the latest.

In between you work and play in a very pleasant proportion, a la the owner's methods. Nobody ever lolls. Dixie and my wife kept plenty busy, ordering the food and seeing to everybody's comfort, and I had my own special task of loading trucks with sand to be brought to the lake, where some of the hands would take over to turn that sand into a beach.

Gary's job was soaking fence posts in creosote and placing them. When he first hit the ranch from his school in the East, he weighed 183 pounds. By the time he returned he was down to a trim 160. The twins, who are fourteen to Gary's sixteen, helped with the fence making and haying, drove rakes, etc. for six weeks. Linny, the *(Continued on page 100)*



Bing prefers the ruggedness of Nevada ranch life to the comfort and splendor of his beautiful Beverly Hills mansion

When their truck stalled on return from fishing, Phil, Wally (below), Bing and Dennis hiked seven miles to nearest phone



MY MOST EXCITING STORY



Cover Girl



Lana's world is no longer bounded by the hills of Hollywood

Scoop—in any language. In Lana's own words,

Photoplay presents the intimate story of her life as Mrs. Bob Topping

By Lana Turner



The site of Lana's new life—"Roundhill," the Topping estate in Connecticut—a Tudor mansion set in five hundred acres

THE sunshine poured down on our yacht, anchored off the southern coast of France. As the three French divers went over the side of the ship into the water Bob asked me, "Well, Mrs. Topping, how do you like hunting for buried sea-treasure?"

"I love it," I said, hanging over the rail with him to watch the divers sink toward the skeleton of an old ship far below. And I thought, "And furthermore, I can't believe it—*me*, Lana Turner, honeymooning and treasure-hunting six thousand miles from Hollywood, off the shores of France!" A few minutes later I was even more astounded, for the divers struggled to the surface with a mysterious object four feet high, completely encrusted in barnacles.

"It is only the beginning," the divers told Bob in French and sure enough, they worked all afternoon bringing up mates to the first mystery. Finally there were forty of them dripping on the decks of our yacht!

Forty, and later we found out, with the barnacles scraped off, what they were. They were ancient Roman wine casks, two thousand years old, that had gone

down hundreds of years before on a shipwrecked Roman galley! They are beautiful, too, made of a strange red pottery, with double handles at the top. The French Government kept thirty-six of them, but Bob and I are bringing four of them to America. Once they're here, we'll show them to the Metropolitan Museum of Art to find out exactly what they're made of—French scientists were completely puzzled by them.

There! I told that story to show you how different—how unbelievably different—my life has been in the few short months since I became Mrs. Robert Topping. It's hard to realize that we were only married last April 26th. Since then my life has changed so completely that it's like white compared to black and I am happier than ever before. Happier, too, than I ever dreamed of being in the last few hectic years. This is, without a doubt, my most exciting story.

Just to prove again how different and wonderful everything is for me: I shall never forget the day last September when, back from Europe, Bob took me to my new home—my first (*Continued on page 96*)

Johnny hid his shyness with a long
loud roar. But Marie knew the way
to skin the lamb and bring out . . .

The Lion in Lund

BY MAXINE ARNOLD

WHEN you attend a large party, do you too often feel you were invited by mistake? That perhaps they just used the latest loan company mailing list? Do you go into a deep freeze and wish you were?

Do you hold brilliant imaginary conversations with the boss, demanding a raise, and instead work several months overtime?

Then cheer up, chum. Examine the life records of John Lund.

To many who know John Lund now, the fact that this six feet and one-and-one-half inches of blond good looks and witty repartee once incorporated a very timid soul is in itself a big surprise. Virile-voiced, with a ready smile and an easy-does-it manner, John talks at the drop of an ear, meets life's problems with a constant wisecrack and fairly spreads self-assurance in his stride.

When John first came to Hollywood, he made life pretty impossible for script writers, tearing wildly through the first draft of a movie script to see if by chance they'd written a line referring to his character's pulchritude or sex appeal. If so, John would plead, "Please, fellows, strike that one out." Any romantic reference to himself embarrassed him, so sure was he that audiences would give it a great big yak. (Continued on page 79)



It took John a year to learn how to speak for himself
and get the right answer from Marie

Romance in reserve:
John Lund of "Bride of Vengeance"

Smith





Hearts and darts — a new game for an age-old custom. Roddy aimed for Ann's name, won a kiss and a dance

Follow Ann Blyth's recipe—if you want your party as romantic as a Valentine's paper lace

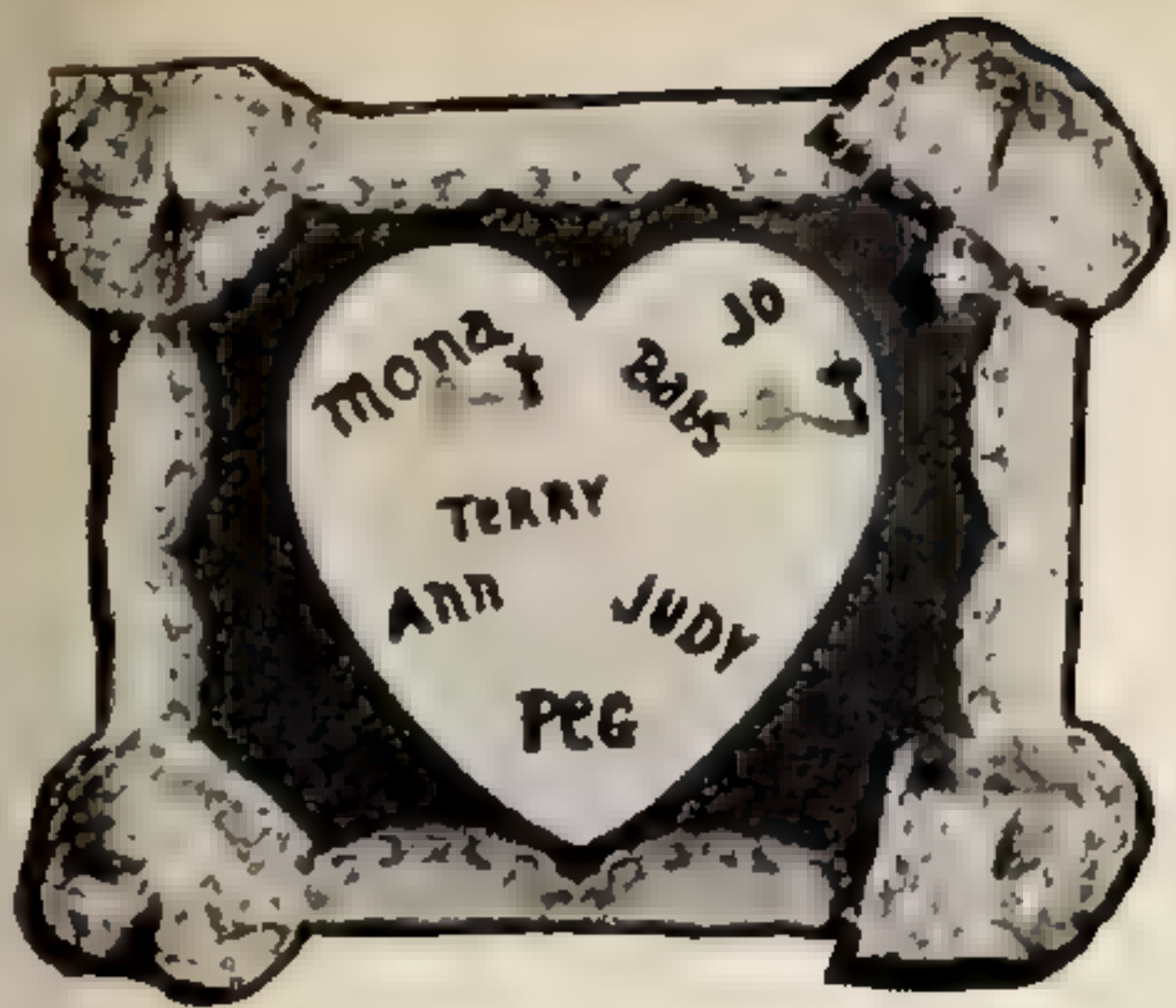
BY KAY MULVEY

HEARTS BY CANDLELIGHT

Ann Blyth is in "Red Canyon"; Mona Freeman, "Streets of Laredo"; Terry Moore, "The Return of October"; Barbara Hale, "Jolson Sings Again"; Bill Williams, "The Stratton Story"; Lon McCallister, "The Big Cat"; Roddy McDowall, "Macbeth"



Ann used romantic strategy by placing married couples Mona Freeman and Pat Nerney, Bill Williams and Barbara Hale together, while sharing her table with the heart-free Lon McCallister, Terry Moore and Roddy McDowall



ANN BLYTH loves a party—and one that will be pretty. Valentine's Day was a perfect occasion. Ann got the group into a party

mood with some hilarious games. They threw darts and spun the bottle for kisses. After the spread, they danced to waltz time, ending the evening with a romantic Strauss tune. Though she thinks buffets are dreamy, she doesn't like to have her guests balancing plates on their laps, so she always sets bridge tables, adding a formal touch to the informal. Here is Ann's menu: Shrimp Creole, vegetable platter, baked beans, Valentine salad, hot rolls, relish plate of olives, pickles, celery, onions; coffee and milk, cake and fruit compote.

Shrimp Creole: For each 3 lbs. of fresh shrimp (which serves 6) bring 3 quarts of water, $1\frac{1}{2}$ cups of vinegar and 2 tbsp. salt to a rapid boil. Add shrimp and boil 5 minutes, covered. If you use canned shrimp, use 2 cans for 6 people. To make the sauce, simmer 8 minutes: $1\frac{1}{2}$ cups canned tomatoes, $\frac{1}{2}$ thinly sliced green pepper, 1 onion sliced into thin rings, and $\frac{1}{2}$ cup sliced fresh or canned mushrooms. Cook until vegetables are just tender. In separate saucepan, melt 2 tbsp. butter, add 1 tbsp. flour, stir until well blended, add to first mixture and boil 2 minutes. Add shrimp and serve in chafing dish.

Vegetable Platter: For a nice variety in taste and color, Ann combined glazed carrots (made by cooking whole peeled carrots until done, but not soft, rolling them in melted butter then in granulated sugar and browning slightly in frying pan); balled potatoes (use ball cutter on large, raw potatoes, boil until tender but not soft, drain and garnish with melted butter and chopped parsley); plain boiled cauliflower and boiled asparagus.

Valentine Salad: Place gelatine hearts around outside of large plate, decorate with endive, put bowl of mayonnaise in center.

Gelatine Hearts: Add 2 envelopes unflavored gelatine to 4 cups tomato juice, bring to boil. Add 1 bouillon cube, juice of 2 lemons, dash of Tabasco, 2 tbsp. grated onion, 1 cup diced celery. Pour into molds, chill.

Valentine Cake: Use your favorite layer cake recipe, cover top and sides with white frosting, flute edges with frosting in pastry tube, then color remaining frosting bright red to make heart. Best frosting for decorating cake is made by beating three egg whites with $\frac{1}{4}$ tsp. cream of tartar until stiff, beating in sifted powdered sugar (about $2\frac{1}{2}$ cups) until proper consistency to spread, add 2 tbsp. melted butter, mix.



Ann Blyth—who is the artistic type when it comes to giving parties—divided her Valentine heart cake eight ways



The candles were lit, the best silver laid out and the food piping hot. Even the old bean pot took on a special glow

Roddy really had a lucky streak. Ann's kisses again came his way when the group played "Spin the Bottle"



You don't have to live in Bel-Air to belong to the Country Club where stars like Burt Lancaster (in foreground) tee off on one of the finest courses in the country



Photoplay Tour of **BEL-AIR** Hollywood's Garden of Eden

Red Skelton recently moved his family, gag files and collection of guns (for prowling comedians!) into this Colonial-type home. Bel-Air houses can be any type but plans must be approved by Supervisory Committee

Showplace of Bel-Air is Capo di Monte, Atwater Kent's hilltop home, setting for many of Hollywood's most famous parties





The Ray Millands live here now. They admired this Mediterranean type house, with its unusual entrance court, for years before they bought it and furnished it in Regency style

BEL-AIR is a dream come true. Its 3200 acres provide the homesites of stars like Walter Pidgeon and Greer Garson and socialites like Justin Dart, president of Rexall Drug (he's married to Jane Bryan) and Atwater Kent, radio magnate. Mr. Kent's home originally belonged to the late oil king, Alonzo E. Bell, who settled Bel-Air. Here Kent gives his fabulous parties and furthers *his* dreams of giving worthy young people a musical education. Bel-Air, ten minutes from Beverly Hills, has 100 miles of bridle trails that wind through the hills dotted by homes of endless variety and charm.

*Photographs by
Fink and Smith*



Bill Eythe and Cathy Downs lunch at Farmer John's, gathering spot for famous folk who eat on its stone courtyard. It's the only restaurant for miles, outside of Bel-Air Hotel and Bel-Air Farm House

Across this campus 14,570 students hurry with their dreams. The U.C.L.A. buildings and grounds cover 384 acres



STAR IN YOUR HOME



When Ida Lupino was engaged, she searched for a home as old-fashioned in mood as she intended her marriage to be. This is it—built like an old New England barn, on a mountain, it hides modern conveniences behind an early American facade



An old music stand becomes a gay bedroom piece against rose-trellised paper



Philodendrons nestle in an antique vase atop an old Franklin stove, painted white



The telephone rests where Collier once sat—on his own school desk

Take a leaf out of Ida Lupino's decorating book and restore those old things to a new place in your home

BY RUTH WATERBURY

ON THE day that Ida Lupino became engaged to Collier Young, story editor for Columbia Studios, she started house-hunting. She knew exactly what she wanted and she wasn't one bit afraid to tell anyone. She didn't want a "smart" house. She didn't want a "moderne" house. As Mrs. Collier Young, she desired a frankly sentimental house, pretty as a Valentine and as old-fashioned in mood as she intended her marriage to be. In fact, Ida sought a romantic honeymoon cottage, with all the newest conveniences and contemporary comforts keyed to the style of her wide gold wedding ring.

Fantastically enough, she actually found such a house—a brand-new house, built like an old New England barn, a story and a half in height, painted red, with a big window where the hayloft would have been, with a little white picket fence dramatizing the entrance and with an open fireplace in the living room. Yet it had all the modern comforts—luxurious bathrooms, a tiled kitchen and a well-behaving furnace neatly concealed behind its early American (Continued on page 93)



An old Pennsylvania Dutch dresser becomes a bookcase in Collier's bedroom



Ida's living room stresses comfort from any angle. In this cosy corner old prayer chairs become modern conversation pieces



she's magic

BY MRS. FRED MORRISON

For Janet Leigh's mother

these were the enchanted

years—that were to lead

to a mountain lodge,

a famous star and

that "lucky" dress

THE Fourth of July is a hard day to spend quietly at home, particularly if you live in a hot cattle town like Stockton, California. I love Stockton. I was born within a few miles of it, and my husband was, too. It has a very colorful, early California history.

But on the Fourth of July, 1927, Fred and I weren't concerned with the past or the present. Our thoughts were all wrapped up in the future, as they had been for the past nine months. We were awaiting our long-overdue first baby and we still didn't have a name for her.

"Her." That was the way I always spoke of the baby from the very first day that I knew she was coming. My handsome young husband and I had been married a little over a year and he indulged me in everything. Fred got as close to an argument then as he ever does.

"Look Helen," he said. "We ought to consider a few boys' names, anyhow."

"I just can't," I answered, stubbornly. "She's simply got to be a (Continued on page 90)

Sitting on top of the world:
Janet Leigh gets a chance to
sing in new film "Little Women"

Fink-Rice

Janet, right, liked everything—kids, sports, even school!
With best friend Maggie Shepherd, who called her "Toots"



At twelve, with her mother. It was soon after this she started wearing "flats" because she was growing taller than Maggie!



When the Sugar Bowl ski resort's photographer took this picture he didn't know it would be Janet's passport to Hollywood





Putting two heads together shows Lindsay Diane Briskin has inherited that famous Hutton grin!



From one "Hutton-tot" to the other: Baby Candy can't keep her eyes off Lindsay, thinks she's simply sensational

IT'S lucky for those of us who love movies and have worked hard to get where we are, that stars no longer are forbidden motherhood as they were in the days of slinky sirens. I certainly am glad that the idea that stars lost glamour as mothers went out with the fur-lined bathtub.

Our business is not too stable. Any one of us could flop tomorrow and if we think we're different, we're just dreaming it up big. I've had seven wonderful years in pictures and, with luck, there may be seven more. But whenever I'm through, I won't have to sit around and read old press clippings. I'll have my family. And here I'm sure I speak for Judy Garland, Mona Freeman, Dorothy Lamour and Linda Darnell, among other Hollywood mothers, as well as myself.

When Linda first discovered that the baby she had waited so long to adopt was due to arrive, she rushed home after working in the love scenes in "The Walls of Jericho," put on a smock and worked until 4 a.m. painting elephants on the walls of Lola's nursery. (Continued on page 63)

I'D RATHER BE A MOTHER

BY BETTY HUTTON

Glamour gets a hearty
laugh from Hutton, who doesn't
mind putting on the act so long as she
can spend the intermissions at home

When Betty of "Restless Angel" and Ted went to England they found a way to keep Lindsay pretending she went too



You have to have something to use a toothbrush on! So Candy just sits and watches while Lindsay scrubs and Betty supervises



I'D RATHER BE A MOTHER



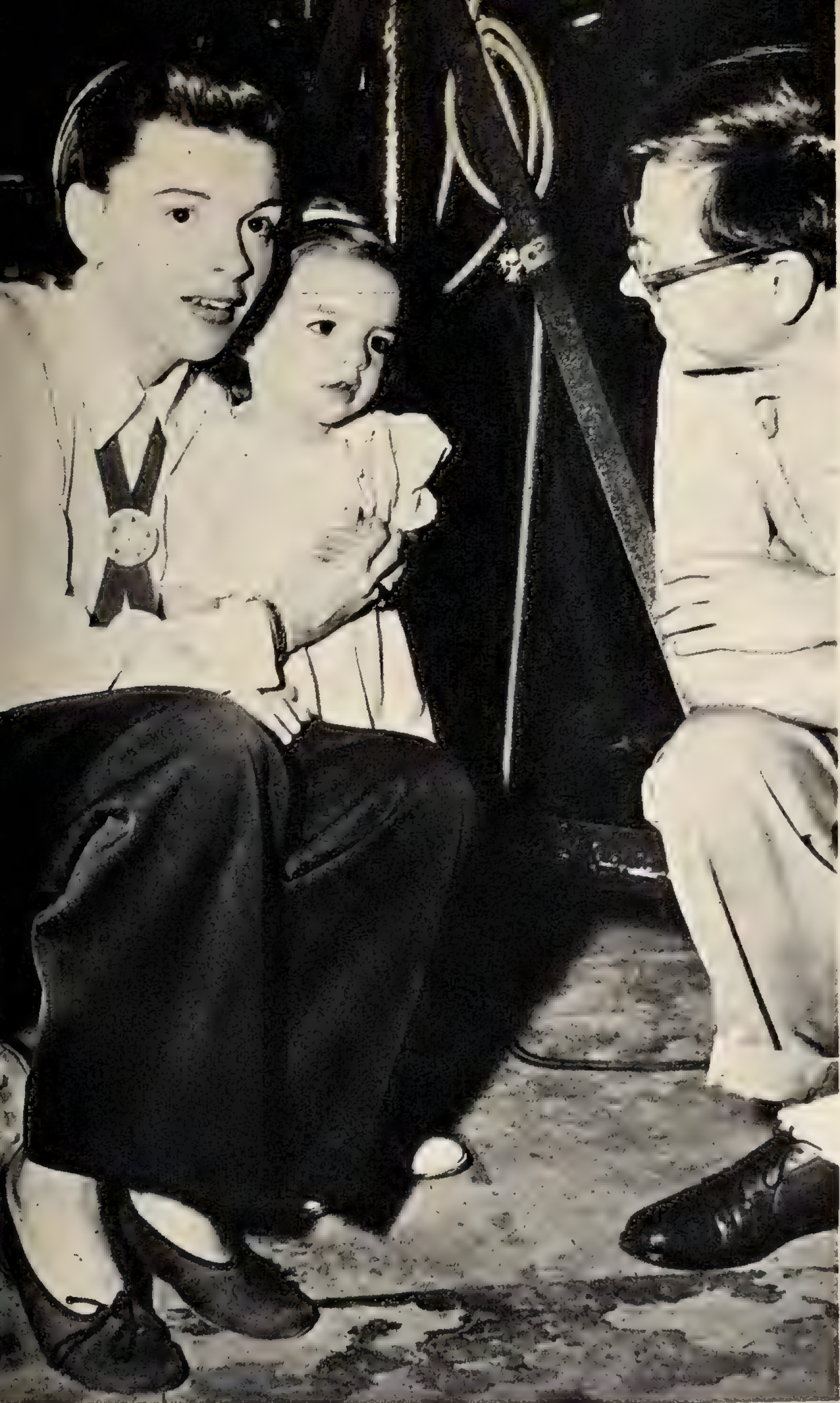
It was lucky for Mona Freeman that the scene suited her mood the day she waited for the final word on Monie!



John Howard's reaction to mother on the screen proved how wise Dorothy Lamour and other movie mothers must be



Being on the air when you're up in the air is no fun, Celeste Holm discovered, the day son Danny decided to go exploring



When Judy Garland and daughter Liza (here on the set with Mickey Rooney) have Sunday dinner out, it isn't for publicity

And while Linda was touring Veterans Hospitals throughout the country recently, she was heart-broken to have missed such events as Lola adding three new teeth and learning to mimic the barking of the next door neighbor's pup. A GI, who was near her when she phoned home one night, was worried when she came away with tears in her eyes. "What's the matter, Miss Darnell? Is there anything wrong at home?" he asked, fearing the worst.

"She stood up for the first time," wailed Lola's mother, "and I wasn't there to see it."

That's the biggest cross any Hollywood mother has to bear—not being home when her baby speaks its first word or takes its first step.

For instance, when I was appearing at the Palladium in London, it was really murder. I kept wondering if Candy was changing and whether they were giving Lindsay her prune juice every day, or if the



The time Linda Darnell, with daughter Lola, went on tour she missed the biggest event of any mother's life

children were too warm or too cold. I wrote eight-page letters to the nurse daily and read and reread the letters from her. I called home constantly and Lindsay's, "Mommy I miss you—come back," almost tore the heart out of me because I couldn't leave that very minute, much as I wanted to.

When I'm working in Hollywood, the first thing I do when I get to the set is to call and see if everything's all right. I phone three or four times during the day even though I know Teddy's business is only five minutes away from our house and that he is looking in at regular intervals. When the doctors thought that one of Lindsay's playmates had polio, I didn't sleep for two nights and I don't know what I would have done if I had had Mona Freeman's experience.

Mona worked one whole day in "Streets of Laredo," knowing that little Monie (Continued on page 78)

Together Again



1933: First steps in a dancing partnership that was to make Ginger Rogers and Fred Astaire tops in their field. With their vivid interpretation of *The Carioca* in "Flying Down to Rio" a new dance craze was started

1936: "Swing Time" was another triumph for the duo who in 1935 and 1936 were chosen top box office stars for "Top Hat," "Roberta" and "Gay Divorcee"



1949: Ginger and Fred are reunited in the tech- which they do a hillbilly routine and a highland





nicolor musical "The Barkleys of Broadway," in fling and the "Swing Trot," Fred's own creation



Once more the sound stages echo to the
dancing feet of Ginger Rogers
and Fred Astaire as they swing back
into the rhythms that
made them tops too many years ago!



1939: The parting of their dancing ways came after "The Castles." Fred turned to new partners, Ginger to dramatics. As "Kitty Foyle," she won an Oscar but her other films did not measure up to her musical success

1937: In "Shall We Dance" they matched their steps to "You Can't Take That away from Me." It will be heard again, with a new routine, in "The Barkleys"

Calico and Lace



Jane Greer bares her shoulders
for the newest in negligees



by *Photoplay's*
Reporter-
about-town
edith gwynn

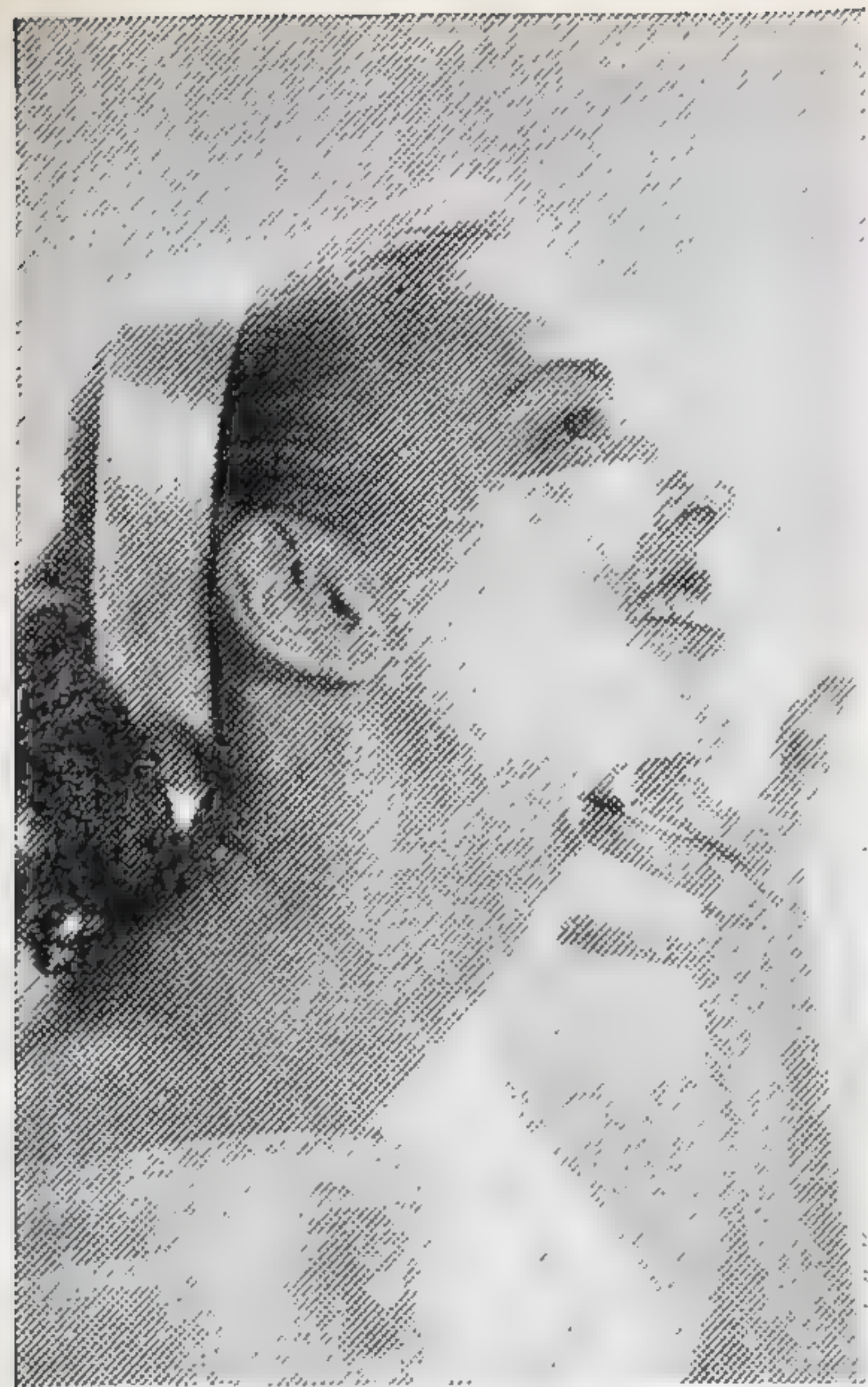
Wherever the stars go, fashion
fabrics go—to extremes

FASHION is concentrating, above all, on lingerie these days—principally because there have been so many changes made, to quote a good old song. Colors particularly are exciting because now we have lots of undertones to choose from besides pink, blue or white. There's the ultra new champagne beige and the lovely mauve tones for nighties, slips, panties and petticoats. Black lingerie, too, not only continues to be a big selling number the country over, but has long since ceased to be associated with a chorus line. There are the black bras, girdles, half-slips—the latter having taken the place in many cases of slips, since many gals feel the bra and half-skirt combination gives a better line to clothes than a whole slip.

Jane Greer wears a hand-made black chiffon and lace negligee over a flesh-toned slip. Eddie Stevenson designed it—but not necessarily for her to wear in that

rip-roaring Western, "Stations West." The negligee has long, full sleeves and is quite décolleté. The fitted bodice is of black lace which continues down the front in a panel and around the bottom of the skirt. To go with it, there's a filmy black chiffon nightgown featuring butterfly sleeves and trimmed at the top with a pale yellow checkerboard effect, hand hemstitched. The chemise, in fashion years ago, has returned to style with a bang. Formerly known as the "Teddy Bear," you'll find scads of 'em—usually quite simply done in the softest pastel shades, with pale blue and pink embroidery.

Juel Park, who makes a great deal of lingerie for the stars, says the "shimmy" is staging a comeback because with the long, tight suit skirt, girls were not wearing slips and these are taking their places—yet giving a femme a slip top under her (Continued on page 70)



BE GENEROUS! Use lots and lots of luscious Pond's Cold Cream. It gives you softer, thorough cleansing.

Your face reveals your inner self to others

Keep your face lovely, glowing,
alive so it sends a happy message
of You to all who see you

Your face is the only *you* that others actually see. It is revealing you—whether you know it or not—everywhere you go, every day of your life.

Do help it then to show you happily—and with loveliness. You can. You should.

Never be haphazard about the *creamings* that do so much to keep your skin *softly*, fastidiously *clean*. A rewarding "Outside-Inside" Face Treatment with Pond's Cold Cream acts on both sides of your skin. *From the Outside*—the Pond's Cold Cream softens and sweeps away surface dirt and make-up as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.



NOT ONE — BUT TWO Pond's creamings. Yes — the "Cream-Rinse" with Pond's *does more* for your skin.



The Lady Daphne Straight

Beauty, distinction and a charming natural grace come out to meet you in her challenging face—a face you turn to look at again and again because you can't help envying its loveliness. The Lady Daphne uses Pond's to care for her beautiful complexion. "The finest face cream I know is Pond's Cold Cream," she says.

DO THIS—to wake up the Loveliness in Your face

Always at bedtime (and for your day face-cleansings, too) do this "Outside-Inside" Face Treatment with Pond's Cold Cream. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over face. This softens and sweeps dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second creaming with Pond's. This *rinses* off last traces of dirt, leaves skin *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

Now—see your *new* face! It's *radiant*!

REMEMBER—It's *not vanity* to show yourself at your best to others. When you *look lovely* it makes a happy difference in your own confidence. And it makes other people feel the world's a nicer place when they *see you*.



Pond's—used by more women than any other face creams. Today—get this favorite big size of Pond's Cold Cream.

Photo-

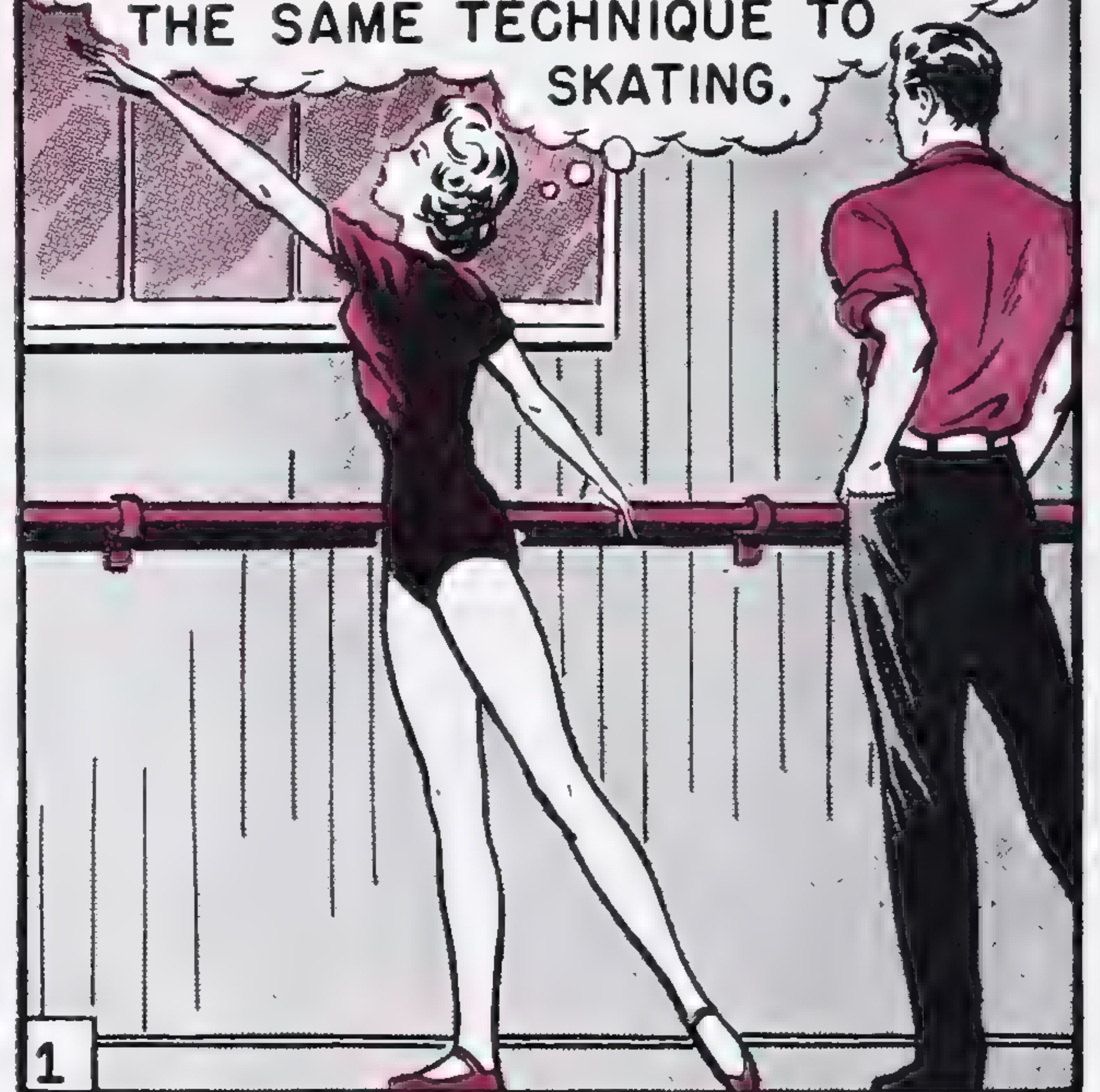
HOLLYWOOD STAR ADVENTURES



JANE POWELL'S FRIENDS WERE MUCH BETTER SKATERS THAN SHE, AND IT HURT HER PRIDE, ESPECIALLY SINCE SHE WAS ANXIOUS TO IMPRESS A CERTAIN YOUNG MAN WHO WOULD BE LEAVING SOON FOR NEW YORK.

SO SHE PERSUADED GEORGE VOUTCH, A BALLET DANCER, TO INSTRUCT HER IN BALANCE, LEAPING, WHIRLING, ETC.

THIS WAY I'LL ALSO LEARN TO SKATE EXPERTLY BY APPLYING THE SAME TECHNIQUE TO SKATING.



AT THE RINK JANE WASTED NO TIME IN SHOWING THE GANG HER NEW FOUND SKILL. FINALLY---



Plays

TOLD IN COMICS

"JANE POWELL--
GOOD SKATE"



Tonic for Spring Fever!

A GREYHOUND EXPENSE-PAID TOUR



Take your pick! Everything is arranged, paid for in advance

An Amazing America Tour is *all* pleasure for you because Greyhound makes the reservations, picks the best of sightseeing and entertainment—you just enjoy yourself. Tours are amazingly low in cost—and are arranged for one person or a group. Early birds get first choice of hotel and resort facilities—so go in the Spring or early Summer. A few of the dozens of tours available:

6-DAY MIAMI TOUR \$28⁴⁵

Includes hotel accommodations, bus and boat sight-seeing trips, round-trip to Key West, with luncheon. ☐

4-DAY SAN FRANCISCO TOUR \$13²⁰

Provides hotel accommodations, Gray Line tours of famous attractions, including U. C. Campus and Chinatown. ☐

5-DAY NEW YORK CITY TOUR \$21⁶⁰

Hotel, sight-seeing in N.B.C. Building, Rockefeller Center, Empire State Bldg. and Gray Line tour over entire city. ☐

7-DAY MEXICO CITY TOUR \$68⁶⁰

Accommodations at Hotel Geneve, four sight-seeing trips to points of interest and beauty around Mexico City. Six meals included. ☐

11-Day Florida Circle Tour, \$73.20 ☐. 6-Day Circle Tour Colonial Virginia, \$40.45 ☐. 3-Day Chicago Tour, \$11.95 ☐. 5-Day Washington, D. C. Tour, \$24.95 ☐. 4-Day Los Angeles Tour, \$12.40 ☐. 2-Day Mammoth Cave Tour, \$21.10 ☐. 4-Day Historic Boston Tour, \$23.25 ☐. (Add price of Greyhound ticket to above rates.)



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Fill in this coupon and mail it to: GREYHOUND HIGHWAY TOURS, Dept. MW29, 105 West Madison, Chicago 2, Ill. Be sure to put check-mark opposite tour which interests you.

Name

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Calico and Lace

(Continued from page 66) blouse. Juel adds that it's good economy to buy hand-made underwear if you can possibly afford it, because it will outwear several sets of machine-made rayon underwear. Miss Park is also working on a slip-and-pantie combination for wear with suits and it will be all in one piece.

Joan Crawford is one who is mad about the short nightgowns (she even sends them to her pals). These can be worn as a bed jacket, too. Joan's are usually dainty, sheer things, but almost "tailored" in the fact that they have long full sleeves with a tight cuff at the wrists; and they all have little lace-edged round collars at a high neckline—a real, old-fashioned look. But when she wants to get up and walk around the house, Joan puts on matching short bloomers (yes, bloomers) so that she's fully covered. *This we gotta see.*

FLITTING from nights to knits, some of the new knitted dresses are really on the glamour side. Gone are the days when a knitted dress meant that you were all out of shape after sitting down in it. So charming for any time of the year—whether in heavy wool, light wool, combination threads or what-have-you—are the new tight-bodied knit dresses with their full gathered skirts and dainty sleeves—to say nothing of the dressy knitted suits, some of them made entirely of shimmering lamé ribbons. But on the more practical side is a darling daytimer that Nancy Sinatra brought back from New York. It's of pale gray and dark red wooly yarn, knitted in slightly bulgy triangle-shaped "puffs" of the combined colors. The bodice is skin-tight to the normal waistline and has a tiny round collar. Little yarn-covered buttons march down the front of the short-sleeved waist. The skirt is enormously full and gathered softly at the waistline, accentuating Nancy's small waist. She wears lots of gold jewelry with it and a narrow red belt.

Still on the more or less sports side, is Doris Day's very good tweed and jersey combination. She pulls a bright red jersey pullover over a deep green monotone tweed skirt and slaps a tiny bright red jersey beret on her head. Dark green alligator pumps, bag and dark green fabric gloves and lots and lots of gold jewelry—including several of those little "scatter pins" at the shoulder of the blouse—make this a very good-looking gadabout costume that you could easily acquire in your favorite color combination.

Now we go from knits to nets. In this case, fishnet. Gracie Allen has a really

unusual shawl-stole of very coarse fish net, dyed a deep cherry red, which is really a shawl square, folded to form a big triangle. It's a knockout finishing touch for resort or early spring wear—with anything from dressy cottons to white silk jersey evening gowns. Gracie's gown for this "accessory" is white silk jersey, fashioned with a full, floor-length skirt gathered to a fitted bodice which has a low, off-shoulder neckline and three-quarter length sleeves that crush snugly to the arms. She wears a huge diamond and ruby bracelet to complete the red and white look of the ensemble.

There'll be lots of "girls in calico"—if they're smart girls—this spring. And these frocks run the gamut from sportswear to the loveliest of evening gowns—in all sorts of prints, plain colors and with all sorts of trimmings. Joan Bennett has a strapless, decollete calico dress in a gold and olive green print, with a stole of the same material. The low neckline is trimmed with gold ball-fringe. The same fringe trims each end of the long straight stole, which is used instead of any wrap or jacket for a cover-up. The floor-length gown is cut along princess lines. Higher waistlines, long, basque, tight waistlines, tiny, sashed waistlines—yep, this season "anything goes."

Diana Lynn, dancing dreamily with John Lindsay at Arnold Kirkeby's stupendous party for Kay Thompson, caught our eye in the most lovely gown of ivory tulle. Her enormous bouffant skirt was further emphasized by an even fuller tulle peplum gathered at her tiny waist. Bodice was fitted (over deeper ivory satin) to an off-shoulder line below which peeped tiny, puffed sleeves of the same net. Her little bag and evening sandals were of deep red satin—a nice and different color combination. The ivory, champagne and yellow tones are very much in—and so flattering to most. Next month, we'll tell you of the gorgeous gown, in these color tones that Ava Gardner (who is pretty gorgeous herself) is flouncing around in evenings. At least two hundred of your favorite stars and starlets, who were at the Kirkeby party, will tell you it was just about the most lavish ever given in Hollywood. The buffet table, laden with luscious food, seemed about a mile long—every tree on the terrace had been covered with gardenias, and they had many individual tables (seating six or eight at each—over three hundred in all), trimmed with little obelisks covered with at least a half dozen orchids in the center.

THE END

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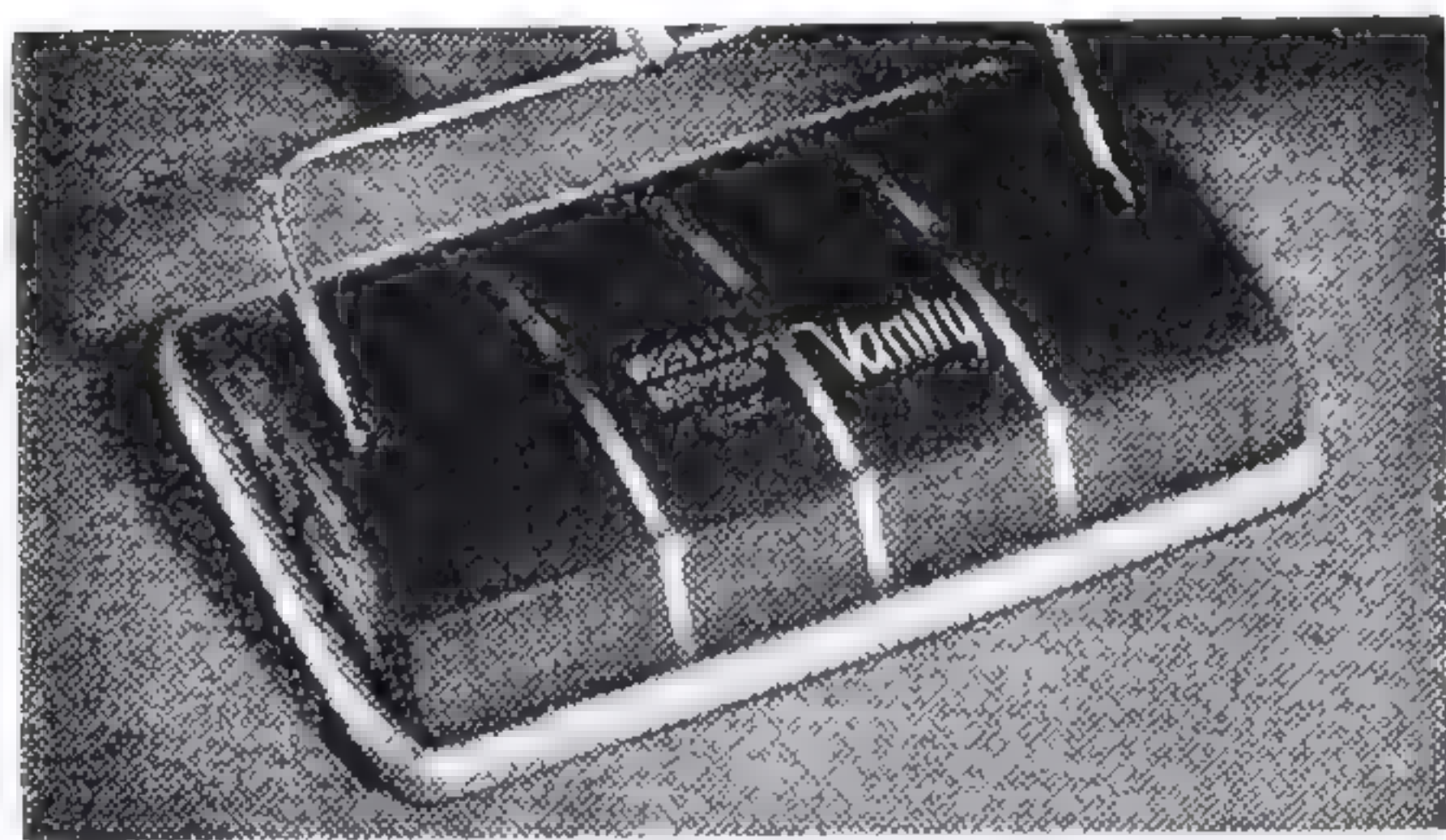
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Bissell Sweepers

The Bissell Carpet Sweeper Co.
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*Reg. U. S. Pat. Off. Bissell's patented full spring controlled brush

What Should I Do?

(Continued from page 10) me. She and I used to be good friends until I fell in love with Don. He has one very close boy friend who was in service with him in the Air Force. Don says he would hate to give up his palship with this buddy, which would happen if either married. Also he feels that he lost time when he was in the service, so he has lots of things to do and not enough time to do them. He and Dave like to take long vacation trips, hunt, fish, shoot and go boating.

Do you think it is worth while for me to wait until Don finds himself and realizes that he loves me, or should I go out with other fellows? When he says he loves me, is he merely speaking words? Or is he still mixed up from the war?

Llewellyn Anne T.

I think that this obviously-nice, sincere boy thinks of you as a sweet but bothersome child, and probably wishes you would go away and leave him alone. It's quite true that he is only six years older than you are. In three or four more years that distance will seem ideal. At this particular time, however, the two of you are farther apart in the age cycle than you have ever or will ever be. Whatever you do, don't chase him. And don't pester him to marry you. That is still considered unladylike in any circle. Think over what this boy has told you: That he "lost time when he was in service, so he has lots of things to do and not enough time to do them." Be young and gay. Know many boys and have dates with all of them. Learn something about your fellow human beings before you settle to a lifetime partnership with just one.

Claudette Colbert

Dear Miss Colbert:

I am sixteen years old and I have a wonderful mother. For fifteen years my mother has had one very intimate friend. My problem is that my mother's friend does not like me and never has. All I can ever remember is that this woman has criticized me for everything I have ever done in her presence. She has said what a shame it was I didn't have curly hair like my mother's, or a dimple in my chin like my mother's. Finally, she made some remark about my school work and what a shame it was that I wasn't smart like my mother, so I blew my top. I told her off.

Now my mother doesn't see this woman any more, but she has admitted that she misses her friendship. I'm a little ashamed and I don't want to be selfish, but I do think the woman was in the wrong. Do you think I should apologize so that my mother and she can be friends again?

Wiletta Y.

The rudeness of one person never excuses the rudeness of another. I believe that you should apologize to this woman and explain that you have found it difficult to accept her criticism because you do not feel that she is in a position to make suggestions. Be very nice about it. Tell your mother in advance what you wish to do and if she disapproves, forget the whole matter. If she approves, by all means mend the rift.

Claudette Colbert

Dear Miss Colbert:

I am a GI still in Germany. I came into the Army in 1945, have been over here since the early part of 1946. When I was at home I had a wonderful girl with whom I was deeply in love. I had known her all my life. She is waiting for me to come home to marry her. Yet, I have met a girl over here and I have fallen in love with her, too.

She confidently expects to marry me and to return to the States with me. Can a guy be in love with two girls at the same time? How can I tell the girl over here in Europe that I will always love her, and then add that I am going home to be married?

PFC Britton C.

My personal opinion is that you aren't really in love with either girl. Undoubtedly you have idealized the girl at home and when you see her again you may be surprised to find how little she resembles your dream image. On the other hand, the girl in Germany may be attractive to you because you are lonesome. Certainly you should not marry one girl while you think you are in love with another. A person who is truly in love is unconscious of the fact that any other individual, aside from the beloved, walks the earth.

Claudette Colbert

Dear Miss Colbert:

A few months ago, I made friends with my neighbor and thought, at first, that she was a nice person. However, I soon learned that she never seemed to have anything she needed. She began to appear at my door a dozen times a day to borrow something; sugar, eggs, lettuce, or my vacuum cleaner. The vacuum situation has become a frightful annoyance because she borrows it every morning. She has a typewriter of her own, but whenever she wants to write a business letter, she borrows my typewriter. Recently, we bought a television set. Now she comes in every evening, quite as if she were a member of our family. I long to tell her off, but I am handicapped because I have just begun to take piano lessons. We have no piano, so I have to practice on her piano for an hour each day. Is there some way I can let this woman know that we are sick and tired of her constant presence?

Paren T.

There is a very simple way to break off your friendship with this neighbor. Simply stop using her piano every day.

Apparently it has not occurred to you that this neighbor may find your daily practice something less than overwhelmingly pleasant, and that perhaps she is taking a very subtle (and rather humorous) way of making herself exactly as trying to you as you may be to her!

In these neighborly exchanges, one must be willing to extend full cooperation, or one must remain completely the stranger. There is seldom a middle ground.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

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Woodbury De Luxe Vanishing Facial Cream—For Glamorous Make-Up: Greaseless, disappearing. A thin veil makes even oily skin look dewy. For a Beauty Pick-up: Apply lavishly to soften skin particles. Tissue off. Skin looks fresher, younger.

Woodbury De Luxe Powder Base Foundation Cream—Petal-Tinted: Adds glow to any powder shade. Veils dry or normal skin in satin-textured base that holds make-up. Helps hide blemishes. Apply sparingly—smooth over face, throat.

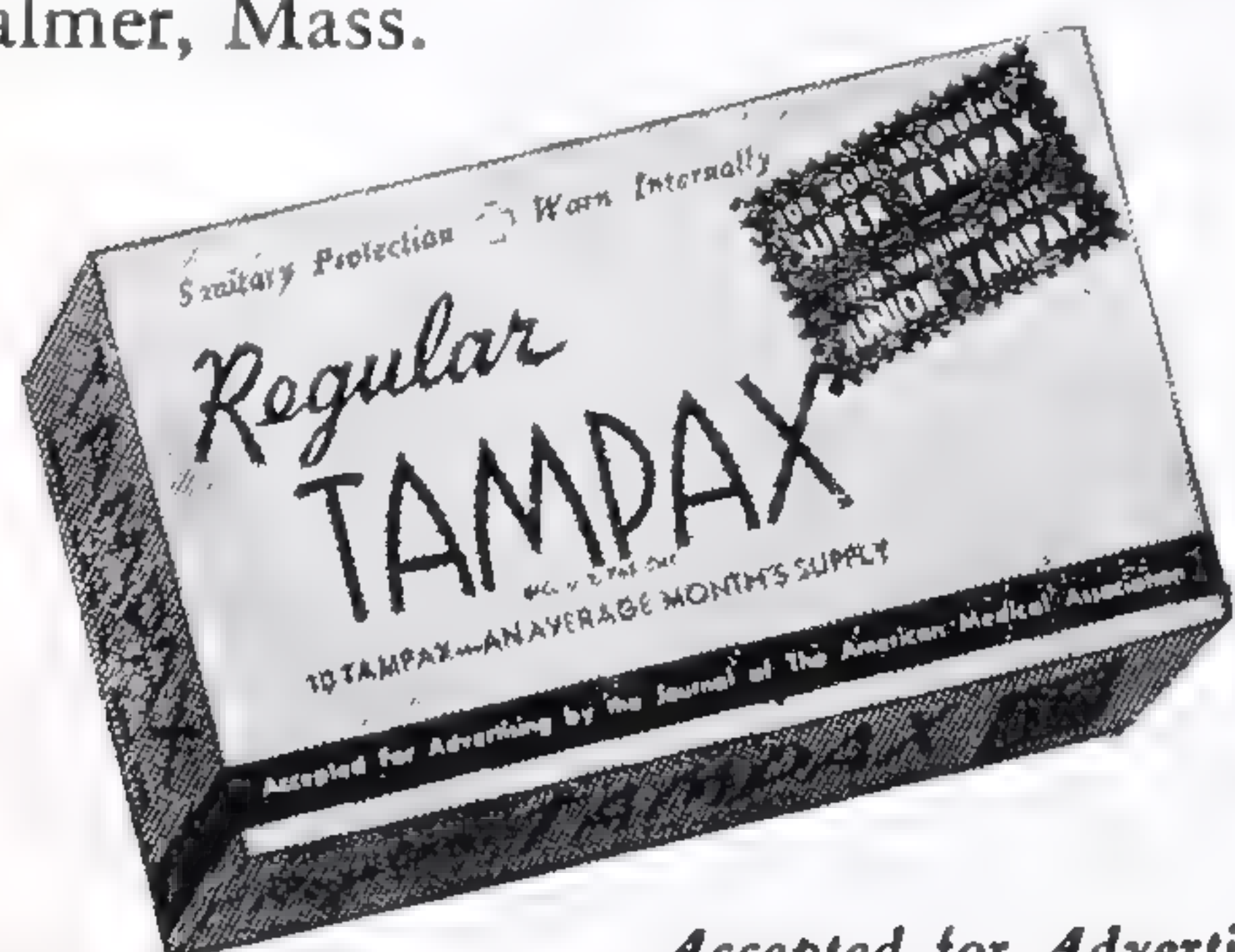
Woodbury De Luxe Complete Beauty All-Purpose Cream—Pink-Tinted: Penaten makes this De Luxe All-Purpose Cream more effective—for complete skin care, day and night. Cleanses deeper. Softens superbly. Provides a clinging make-up base.



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Made of highly absorbent cotton, Tampax was invented by a doctor for this special purpose. The wonder of Tampax is that nothing about it will remind you of the occasion. No bulky pad to hamper your movements or show its edge-lines under dresses. No possibility of chafing. No odor can form . . . Tampax comes in applicators for easy insertion. Changing is quick. Disposal no problem. And you can take your bath while wearing Tampax.

Three absorbencies (Regular, Super, Junior) for varying needs. At drug stores and notion counters. Average month's supply fits into purse; 4 months' average supply comes in an economy box. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

I Predict a Honeymoon

(Continued from page 33) In the long time they have been in love, it has not always been happy for her. It never is for women who give their hearts to brilliant and erratic men. But I think she had rather be miserable with David than happy with any other man.

Oh, she will talk freely about how wonderful David has been to her, what a fine boss he is and how she feels about what he has done for her career as well as the career of every other actor and actress under contract to him.

"He is the most wonderful man I have ever known," she told me the afternoon we met at my home. "He is so instinctively right about everything. His mind is so brilliant—so searching.

"David never loans out actors under contract to him for pictures he doesn't believe in himself. Money doesn't mean that much to him."

I smiled to myself, thinking how different is her reaction from a certain other actress once under contract to David. This lady had said, "It's nice to work for Selznick—but I'd rather work for myself and keep the money." I did not, however, put this interpretation before my guest.

IT HAD taken a bit of doing to arrange our appointment. Not that Jennifer was hard to get. She had been surprisingly cooperative for a girl who has a reputation for dodging interviews. But a previous appointment had had to be cancelled because I had to take out after a hot news story and couldn't keep my date with her. By the time we set another appointment, it was just twenty-four hours before Jennifer was due to leave town on the first lap of a Veterans' Hospital tour. Therefore, when we finally got together it was late in the afternoon and a little on the hurried side.

When she came in, I thought she looked extremely rested and fresh for an actress who has been a solid year on one picture—I mean, of course, "Portrait of Jenny."

Her Dior outfit was simplicity itself, consisting of a black jersey blouse and a full red skirt adorned by a wide black belt. When I commented on how chic it was, she laughed easily and said with the enthusiasm of a schoolgirl, "I'm clothes crazy. I admit it."

I think she would have liked to stay on the subject of clothes for a long time. It's such a nice safe subject. But I had other ideas. Her approaching marriage, particularly.

She must have sensed this because one of the first things she said after we had

settled down over our cups of coffee was:

"You know, I'm sure, how I have been criticized for not talking to the press and answering every question hurled at me? Well, that is not because I want to be difficult or to make it hard on reporters whose job it is to get stories about me. Once a girl has decided to become an actress or a public figure, she has no right to object to questions. An actress certainly must answer questions once a reporter gets to her.

"You mean by not granting interviews you save yourself and the reporter embarrassment, Jennifer?" I asked.

"Exactly," she went on. "Many things in my life I am not free to discuss because they involve other people. I am willing at all times to answer questions limited solely to me, to my work, to my individual plans. But, it is neither fair nor honest to talk about situations involving other people's lives. For this reason alone it has been necessary for me to fight for privacy even though I know it has antagonized many people."

I'll say this for Jennifer, she has fought for her privacy in the right way and not gone out of her way to put on silly, publicized dodges the way Greta Garbo and a few others have done.

Jennifer has done her best to go about her private life as quietly as possible. She does not attend a premiere on stage or screen and then make a big to-do hiding her face from cameramen. She doesn't attend in the first place.

No press agent heralds her train or plane arrivals to the press only to have her do a marathon race getting away from reporters. She slips in and out of town, usually accompanied by her two sons Bobby and Michael, age seven and eight, respectively, as inconspicuously as any housewife.

Those two boys are one subject she will talk about and with pride, I assure you.

"I'm never going to take the boys to Europe again," she said. "It's just not right. Even though I had a tutor for them in Switzerland, they lost too much time from their studies and got too far away from their normal routines. I wish you could see them in their uniforms. I've sent them to the Black Fox Military Academy this year, you know."

While I had been talking with Jennifer on the phone arranging our date I had been able to hear the childish voice of one of the little boys in the background calling, "Mommy, Mommy." In her gentle, calm way she had answered, "Bobby, dear, I'm talking to Miss Parsons right now, won't you please (Continued on page 76)

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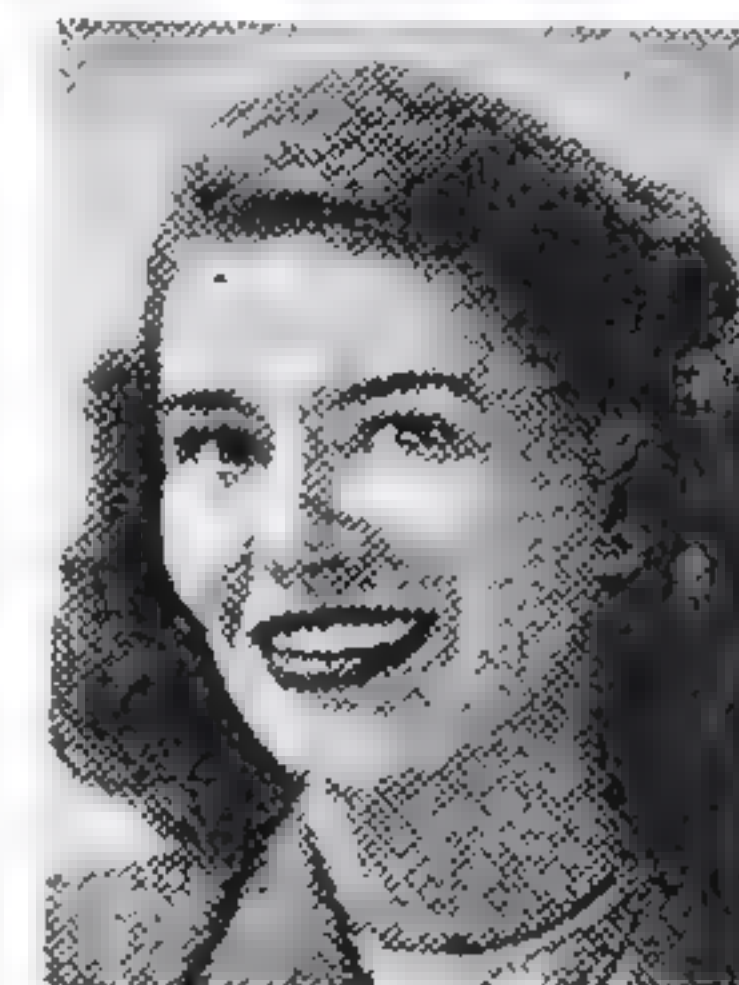
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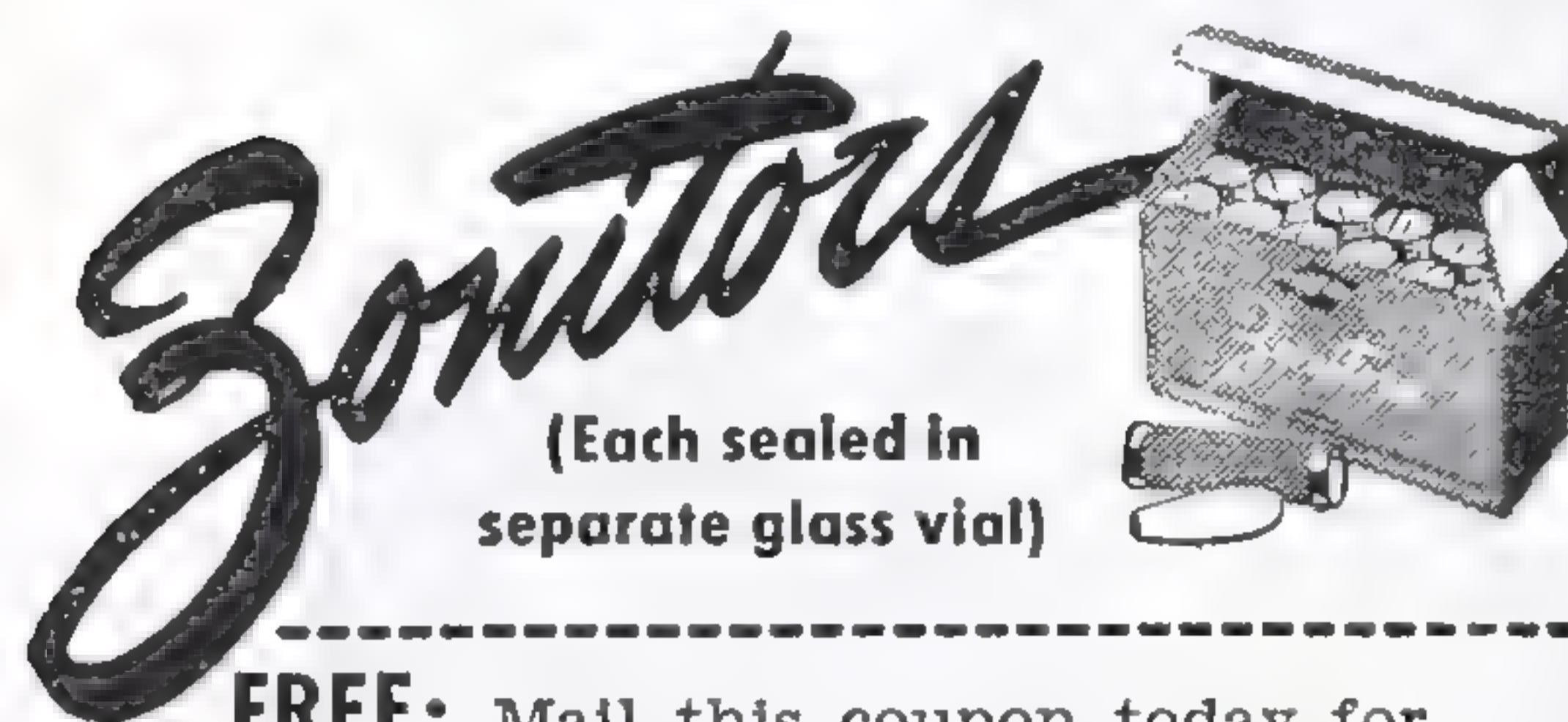
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(Continued from page 74) wait?" To her two young sons this glamorous girl is just "Mommy," someone to have her skirts tugged at and to be cajoled into letting them do as they please.

To other people, she is many different things. I have heard it said of her that she is brilliant, intelligent and an artist. Men who have directed her have called her a wonderful actress. A few catty women have termed her "plenty smart." Others say she is more a girl deeply in love than anything else.

NOT many people know that Jennifer has actually known David for seven years. He first saw her as Phyllis Isley at his New York office when she read for him for the lead in "Claudia." With his usual far-sightedness, he signed her to a contract but kept her under wraps for two years while she studied quietly at a dramatic school.

They were not in love then. During this time David was deeply interested in Nancy Kelly, beautiful redhead, but he had not yet obtained his freedom from Irene Selznick, the chic daughter of Louis B. Mayer, who has made such an overwhelming success as the producer of "Street Car Named Desire" on Broadway.

Never can it be said in truth that Jennifer came between Irene and David. When she arrived in Hollywood she was very much married to Robert Walker. Their two sons were babies and she and Bob were trying their best to get a foothold.

Long before there was any thought of a romance between her and David, she and Bob separated. It is true they went back together again when she felt Bob needed her—but the rift between them was too great to be bridged permanently.

Jennifer never talks about Walker, but I happen to know that when he was in trouble recently, she was greatly concerned. Bob has always been highly strung and extremely nervous, so it is not fair, after their long separation, to blame his front page antics on her. I had heard that she had a long talk with him after his trouble and begged him for the sake of their children to take hold of himself. But this can only be told as a rumor.

Jennifer has never discussed what broke up their home. Perhaps it was too much ambition under one roof. Fame happened very suddenly to these babes in the Holly-woods. The quick ascent of the girl he had married, to Jennifer Jones, Academy Award star of "Song of Bernadette," her first important picture, was a big problem for both of them.

I believe that Jennifer's feeling for Bob was, and is, a maternal one. Her love for David is the consuming love a woman gives to the big love of her life.

To me, Jennifer is "all woman" which has made it possible for her to put her love for David above any heights she might reach as a star. I honestly believe that if David asked her to give up her career tomorrow, she would do it.

As for David—I have known him since he was a little boy and I am very fond of him. Perhaps, like Jennifer, I am prejudiced—but I can understand how she believes that the man she loves is the only human being in the world upon whose judgment she can rely.

"You know," she told me, "he is so smart. On the stage in La Jolla last summer, I realized I was not quite ready for the role I was playing in 'Serena Blandish.' But he gave me permission to do it, believing it would help me with my screen roles. And, when I am ready to go into a Broadway show, I know he will encourage me in that, too. He has such rare understanding."

I also know something else very nice about David that not even Jennifer knows: When Bob Walker was in such grave trouble, David went to the M-G-M bosses and asked that he be given a trial, pleading his case. But that is all past history. Far more vital is what lies ahead.

"I have decided against making 'Trilby,'" Jennifer told me. "Instead, I'm leaving soon for Europe to make 'Gone with the Wind' for David, after 'Madame Bovary' is finished. That should be ready to start in mid-January or a little later."

And that is when I am betting that they will be married—either before the picture starts or during production!

I felt like saying she could have a field day collecting a trousseau over there but I changed my mind and said she would certainly enjoy the Paris shops now that she admits she is clothes crazy.

"Oh, I bought a lot of clothes in Paris last year," she confessed, "and I love them. But if I could have Charles James' clothes exclusively, I wouldn't ask for any better. He made Mrs. William Randolph Hearst Jr.'s trousseau and it is so lovely."

"Hollywood has changed me in one way," Jennifer laughed. "When I first came here, I wore only black. Now, not my red skirt! But red is not my favorite color. I think I like emerald green and yellows best."

I could see then that the case for more private and intimate subjects was closed. When girls get together and clothes come up for discussion, even talk of marriage and careers goes overboard.

But don't forget, I'm the girl who's betting that the romance of Jennifer and David will be culminated by an important "Mr. and Mrs." announcement soon.

THE END

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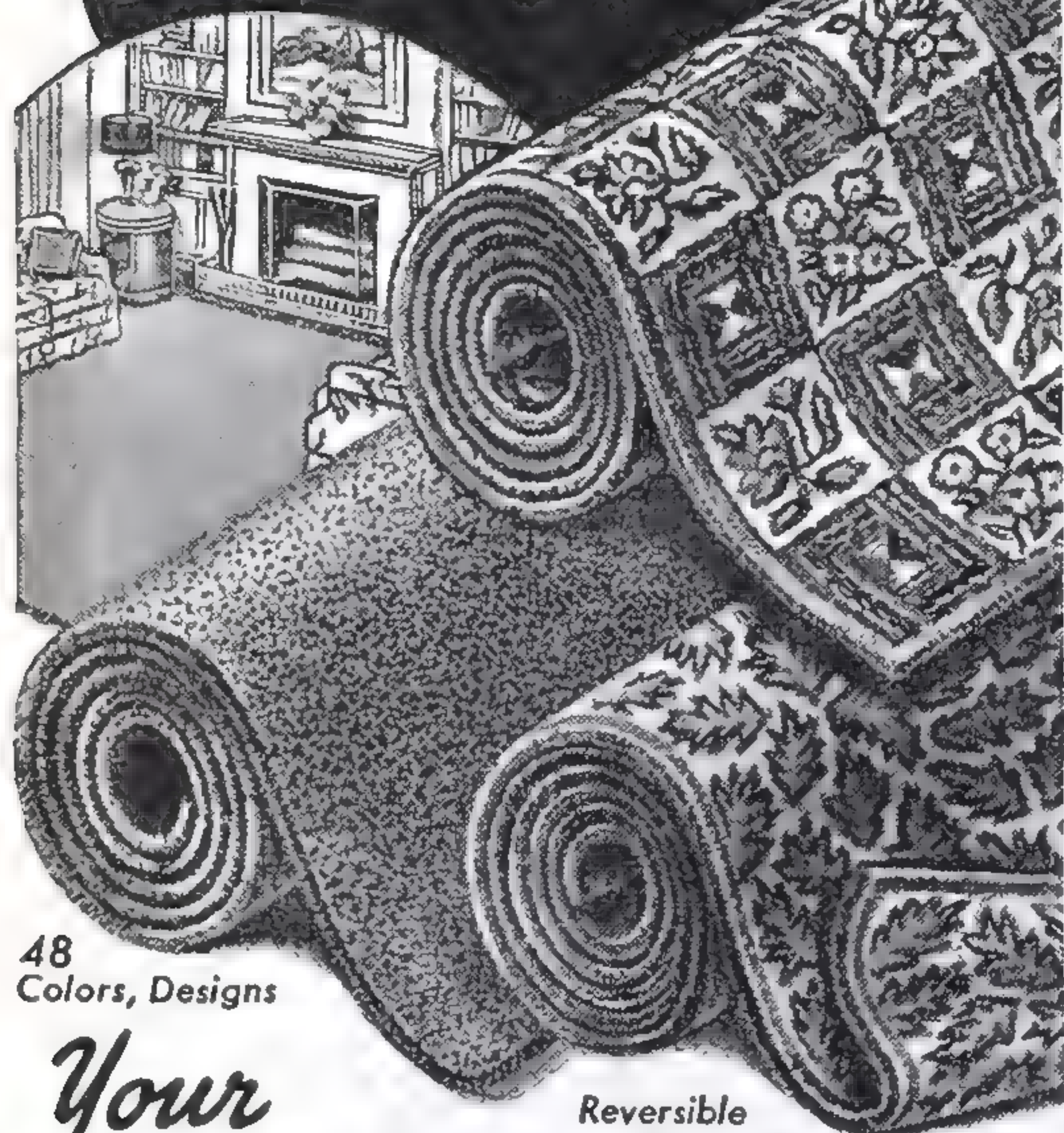
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(Continued from page 63) had every symptom of polio. When Mona left for the studio that morning, her daughter had a fever of 101 and a sore throat. She was unable to hold her food and her reflex actions were not good. Although the doctor tried to assure Mona that the illness was something else, she was unable to quiet her fears. She was doing a hysterical scene that day and believe me, she was *really* hysterical. She still doesn't know what she did or why. She thinks it had something to do with pleading with Bill Holden not to let Macdonald Carey shoot him, but she isn't sure.

Then there was the time when Celeste Holm's son Danny was lost. One morning, Danny went with his nurse to Saks to get some shoes. At 2:30 p.m., when Celeste had to leave for a radio broadcast, they still hadn't returned. She was frantic until she called from rehearsal and the nurse answered the phone. "Are you all right?" Celeste asked. "I guess so," the nurse replied tiredly. Then, "what happened. How's Dan?" Celeste demanded. "Oh, he's fine," said the girl, a little disgustedly. What happened was that when the nurse turned to pick up two boxes of shoes, Dan made a quick getaway. For two and a half hours, every clerk in Saks was looking for him. His nurse almost blacked out when she saw an open elevator shaft until the men working in it said Danny hadn't gone down there. Finally, they found him, sound asleep on the third shelf of the cashmere sweater department. He had toured the store until he was tired and was taking his afternoon nap there.

ANOTHER Hollywood problem is keeping our children unaware of the limelight. It's easy when they're as unimpressable as Celeste's son, who was bored when she showed him her Academy Award because the "Oscar" couldn't wiggle its ears or make a funny noise or nothin'.

With Dorothy Lamour, it was different. Nobody has ever referred to her by her screen name at home. They were always very careful to call her "Miss Dottie" or "Mrs. Howard." Then one afternoon, on the nurse's day off, Dorothy had to go to the studio to see her hairdresser and took the then two-year-old Ridge along. As they were driving through the lot he looked about him sagely. "Where's Dorothy Lamour?" he asked. Dorothy gave him a big surprised "take." "Who's Dorothy Lamour?" she asked cautiously. Ridge gave her a coy look and edged closer to her in the seat. "Mudder dear—you Dorothy Lamour," he replied. To this day Dorothy doesn't know how he found out. But when she let him go with her to see the rushes of a picture, for once Ridge didn't have an answer. He was just a very scared little boy. There was his mother, up on the screen, yet here she was safe and warm right beside him in the dark room. Suddenly he began screaming and Dottie took him out fast.

These are the mental images that start a Hollywood mother thinking long after the lights are out at night. One thing sure, we'll all have to fight to see that our children lead normal lives, and protect them from the hazards of being pointed out as movie stars' kids.

When Lindsay is a year older, Teddy and I plan to send her to a nursery school where she can get used to being one of a group. Now we're making sure she learns how to play. We have slides, swings, all the playground paraphernalia out in the yard. We make it a gathering place for her friends, Bridget O'Brien (Pat's daughter), Rebecca Welles (Rita Hayworth's little

girl) and the other children in the neighborhood. We want them to know that they'll always have a good time when they come to see Lindsay Briskin.

Like all others, I suppose movie mothers have theories about child psychology. Some are strictly "schedule" mothers; others are not. All of us temper schedule somewhat when we're working on a picture, and let the babies go to bed a little later. Otherwise, we would go for weeks without seeing them at all. We believe in talking to them a lot, answering their questions—if we can, and making them feel that they belong to the family.

Judy and Vincente Minnelli have started taking little Liza out to some prominent restaurant every Sunday for dinner, so she will be able to partake in gala occasions and get used to eating in new places.

It has been Celeste Holm's experience, though, that sometimes a child can go too far in a family participation project. For some reason, Danny, who was born with a silver toothbrush in his mouth (a shower gift), will have no part of it. He prefers using his dad's green plastic job. "Other parents don't have to share their toothbrushes with their children. Why do we have to?" Schuyler Dunning complains.

We couldn't go along with dividing toothbrush billing either, but Teddy and I have always felt that making your child an important part of the party just can't be stressed too much. We even took Lindsay on our trip to England by remote control. Before leaving Hollywood, we got presents to be given to her every day we were gone. The first day, she got a toy airplane with a note explaining, "This is the airplane Mommy and Daddy left on for New York." The next was a miniature ship, representing the Queen Mary. The third, a little cardboard hotel was the "Hotel Savoy where Mommy and Daddy are staying." In that way, Lindsay could pretend she was along with us.

We've always treated her like a grown-up. In the evening, after her dinner, she joins us in the den where Teddy reads to her. Sometimes we all attend a Mickey Mouse movie on television. Lindsay loves the movies and it is our secret hope that she will someday want to become an actress. If we have guests, Lindsay's invited in for a sip of Coke and a bite of hors d'oeuvres. She loves to pass the popcorn and make herself generally useful.

Judy Garland would also like to have Liza follow in her footsteps. "Although we would probably have very little to say about it, if we didn't, for she is already doing it," laughs Judy. Liza stays on the set a lot now, sitting quietly beside the camera, never uttering a word, never spoiling a shot, her big black eyes taking in all the action. The other day when one of the crew said, "Well, Liza, do you want to be an actress when you grow up?" Liza shook her head vehemently. "No," she said, "I want to be one *now*."

If Lindsay decides to be a part of show business, it must be strictly her own idea. We won't influence her in any way. But she has all the symptoms even now and has been a real personality since the day she was born. Candy thinks her big sister is simply sensational. She watches her all the time and fairly worships her. She's Lindsay's most adoring fan. Of course, her mother and father are pretty strong charter members of the club, too.

Whatever Lindsay decides to be, I hope she, too, will place motherhood first. All the Oscars that could encircle the globe and all the fame and adoration in the world cannot rival that experience.

THE END

The Lion in Lund

(continued from page 50) The first time he attended a play rehearsal he practically had to hypnotize himself before he could even read a line. He lost many jobs before he got them because of covering his shyness with such a belligerent manner. The bosses thought he must not need work. He suffered the handicaps of all else afflicted with timidity. He learned early that, unfortunately, there are no textbooks marked, "Shyness, Its Cause and Cure." Just the slow difficult process of a man making over his own personality via and its constant experience.

And for John, experience *was* constant. He was one of eight children with a Norwegian father and an Irish-American mother. The family was comfortably poor. He didn't go beyond the ninth grade in school in Rochester, but he took quite a postgrad course picking up pennies as a soda jerker, ditch digger, bill collector, over-dasher and construction worker. It was with much the same thoroughness with which John worked as construction foreman, overseeing the reinforcement of concrete and steel, that he went to work in Lund, strengthening this weakest point of his own make-up.

THE prerequisite, John found, was forgetfulness of self. To concentrate completely upon the task at hand and forget the impression one might or might not make on others while doing it. To interest oneself in others. Take Lund less serious—and other people more so. To recognize the fact that most people are born a little over-erted and feel in some measure insecure. That it's only when shyness comes in large doses that it's fatal to one's personality. That he was among friends. Easy does it. Just relax. . . .

Adolescence really gave him a bad time. A very good student in grammar school, he went through six grades in three years, with the result that he was much younger than his schoolmates in Junior High. "I was always pretending to be older than I was. When the teacher asked us to give our respective ages aloud, I always stuck a couple of years on mine." To prove he was as old and as tough as any of them, John adopted a rebellious manner and really became a problem child. He joined the criminal element in school, but actually criminal, of course," he laughs. "They're all fine citizens now, I'm sure. But they were the wilder kids, the kids who ditched school and such."

He was always getting into fights. "Sometimes I was a good bluffer," he says, "sometimes not." When he returned to Junior High after spending a siesta in a vacation school with tougher kids, he celebrated his new seniority by heckling the prize school athlete who was working out on high jumps in the school gym. Getting little reaction, John finally invited, "Put up your hands!" The boy did. John went down for the count. "Every time he hit me, I went down. I never even touched him," he laughs now. "I was pretty fresh. Well, actually, but I acted fresh."

He was coming off equally unsuccessfully in the romance department, too. He fell in love with two girls simultaneously. For further complications, they both lived on the same street. Every afternoon he would stagger down the sidewalk and stand outside their houses, watching for them. "I don't think they liked me at all. In fact I'm pretty sure one of them actually disliked me," he grins now. If either girl had

Turn to page 83 for
Photoplay Fashions in Color



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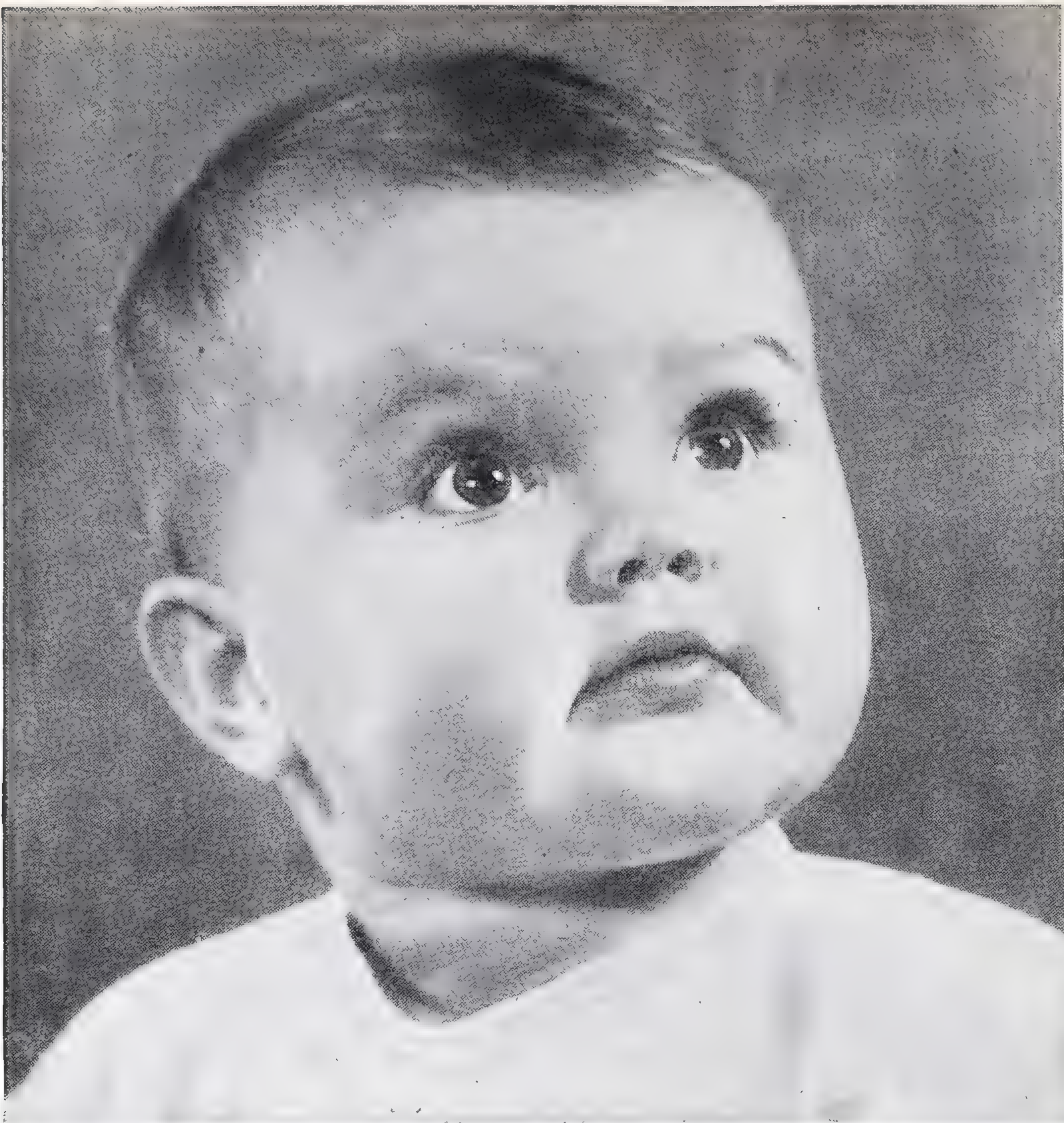
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ventured out the front door, in all probability John would have felt forced to throw a brick through her front window, to prove he had much more serious business than she.

His belligerent attitude in romance backfired the night he semi-proposed to his vivacious Marie. It was a beautiful night. Loaded with romance. A big yellow moon. They were rowing around Prospect Park, John rowing, Marie leaning back, blissfully trailing one hand in the water, when he said abruptly, "Why don't we get married?" About-facing immediately with a self-scornful, "I must be out of my mind!" A speechless Marie, her black eyes pinpointing sparks of anger, agreed with him. It was John's mind that he was the one best qualified to know where he were out of it. She let him sweat it out for a year before he got the courage to propose again.

IT WAS while he was working with a construction gang that a good friend of his, who had an amateur theater group in Rochester, prevailed upon him in a weak moment to take a part in "Waiting for Lefty," doubly apt title in that he was also usually waiting for Lund to summon the courage to show up for rehearsals. John's role was "second in command, with a big keynote speech to deliver at the end." The first night he met with the cast for reading, John was almost paralyzed with fright, feeling the others were watching him, that they were criticizing him. The next day he told his pal he was resigning. "I can't do it and I won't." After a couple of beers, he would agree to participate again. When he finally got through this play, he gotten the acting bug. The actual theater audiences didn't throw him, it was the knowledge that he didn't know his job. Getting hopped up over it wasn't the answer. There must be an easier way. He decided the plays were the thing. No more Lund. He quit worrying about the impression he was and probably wasn't making and plunged with complete concentration into acquiring more know-how of the theater. He found out that in attempting to learn to walk naturally across a stage for example, you walked as stiffly as though moving on stilts. But if, say, you tried solving an arithmetic problem while walking, you would soon find yourself walking very normally and without any self-consciousness. That, as he says now, "the farther you can get away from yourself from thinking about yourself, the farther you stay from shyness."

Nothing, he insists, can compare for grimness with the experience of seeing oneself on the screen for the first time. "That really demoralized me," says John with a pained grimace even now recalling it.

He will never forget the sneak preview of "To Each His Own" and neither will any of the studio personnel who were there with him. "You get so self-conscious sitting there, watching yourself. It didn't seem like me at all, particularly in the second part, the Henry Aldrich kind of role. It was like staring into a mirror, watching your own reflection and knowing hundreds of others there are looking into it with you."

John wandered out of the theater afterwards in a very unhappy trance. The fans, who didn't know him, rushed for Olivia de Havilland and shoved John to the edge of the street, where he was about to be run over by a car when a studio representative, who was looking wild all around for him, rescued him. Which John personally felt was a mistake. He thought he had been ultra-repulsive up there on the screen. He was quite sure the trip back to Hollywood in the black hearse like limousine was his "wake" as a motion picture star.

In those early days his pals, trying to reassure him, offered any solace available, no matter how small. One repeated verbatim the conversation of two twelve-year-old girls he'd sat near in the audience. One of the girls was on John's team, the other definitely foresaw no future for him. As the picture unreeled, the girls worked up quite an argument. "I don't care *what* you say, that's a funny-looking man," said the first one. Whereupon his fan said coyly, "He *ith not!* Why do you think *no?*" The other replied, "Well look at *im.*" Her opponent was finally whipped down. "Well, you may be right," she agreed, "he *ith* funny-looking but he *th* thexy."

THAT he is sexy or romantic, John would never agree to, although now he refrains from following script writers around begging them to delete any complimentary reference to the characters he portrays. He would still prefer playing character parts to romantic leads. "Not that the love scenes bother me," he grins, "it's just the idea of *me* playing a romantic part."

His capacity for conversation, his interest in other guests at a party, make him a hostess's delight, despite the fact that John himself insists he still has a few "demoralizing moments" at a large affair. "The noise defeats me, just as it does at a night club where you can't hear yourself talk and realize, too late, neither can anyone else. You attempt a feeble witticism. Somebody shouts, 'What did you say?' So you repeat it much louder. This time it sounds even more mundane."

He admits, too, experiencing that first romantic feeling at a large gathering when one looks for a familiar face to speak to, can't find it and hears others making intense conversation around him.

Parties, history records, have always been the enigma of the shy. In acute cases, the sufferer plans imaginary conversations before leaving home, rehearsing lines to go with different individuals who will be here. Devastating dialogue which seldom comes off anyway, because they never catch the right cues.

The cue to solving shyness in the last analysis "comes with slowing down, looking around and realizing you're among friends. That in some respect, fundamentally, everyone is a little shy. Anyway, you finally get so tired, you just accept yourself without worrying any more about you," says John. Through forgetfulness of self you can eventually become as comfortable as a book end.

Who is to say, too, that the roles one plays in life do not contribute to a shyness cure? Particularly, if it involves unmasking a *Lucretia* or engaging in "A Foreign Affair." Medical journals may not mention it. Science may not espouse it. But it all adds up to experience.

THE END

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P^hotoplay Fashions

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Camille Gilbert

Merchandising Editor

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Art Director

Oppee

Photographer



Lovely Shelley Winters's latest film is Universal-International's "Take One False Step"

Newest advance spring note is this charming print dress designed by Virginia Spears with a button-up-the-back butcher-linen jacket. The scarf is detachable and can be worn many ways and the jacket could be teamed with a skirt for a change. Also in olive green, gray or spice-colored print and matching jacket. Sizes 7-15. \$14.95 at Filene's, Boston, Mass., and Frost Bros., San Antonio, Tex.

For store nearest you write direct to manufacturer on page 87





A smart marbled print dress with a flattering rolled collar and softly flared skirt. Designed by Winfield in brown, turquoise or gray rayon crepe. Sizes 12-20. About \$18.00 at Abraham & Straus, Brooklyn, N. Y., and Hutzler Bros., Baltimore, Md.

Photographed at the new Beverly Carlton in Beverly Hills, Cal.

Even though you'll wear your prints right now—a promised spring isn't far away—you'll top these prints with a fur coat against winds that will tug and blow at you for at least a couple of months to come. The stars have found that the hat that stays on the head, even in a gale, is the little skull cap. And it's so becoming with the new short hair, too. This cap is a wonderful foil for clips, a flower or your favorite "order pin." Speaking of spring, as we do longingly, watch the Empire line in coats, suits and dresses. It does wonders for the figure, with the tight fit starting just below the bust line and, when you want to be particularly romantic, an Empire skirt is lovely teamed with a wide, bare neckline blouse.

Go to print . . .

June Lockhart, the talented young actress, is next in Eagle Lion's "The World and Little Willie"

This pure silk polka dot dress adds a slimming Empire waistline and little high collar to make you feel so fashion right. By Henry Rosenfeld in green, gray, navy or brown. Sizes 10-18. \$25.00 at Best & Co., New York, N. Y.

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PHOTOPLAY'S

Pattern of the Month

Claire Trevor's suit designed by
Odette Myrtil for United Artists' "The
Lucky Stiff"

A chic and practical three-piece suit,
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easy loose jacket all can be worn
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Team the skirt with sweaters and
other jackets and the weskit with
slacks or as an extra pickup for your
other suits. The jacket makes a per-
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because the styling is so casually right
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lope suiting for the skirt that tailors
beautifully and their Hobnob tweed,
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would make a charming weskit and
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*Sketches and stores selling Photoplay's
Pattern see page 87*

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designer of Claire Trevor's suit
in "The Lucky Stiff"



ODETTE MYRTIL, an actress who "just grew to be a designer," is a chic advertisement for her own designs. She feels the key to good taste lies in individuality, not in merely fol-

lowing the sartorial trends of the day.

Miss Myrtil points out that the new look has proven to the fashion world that graceful, feminine lines are more flattering to nearly every woman. Accessories and trimming, she feels, should enhance the general effect, not detract from it and she stresses a knowledge of colors, as well as a choice of materials, as important factors in choosing a wardrobe.

"Motion pictures serve as the best mirror for today's fashions," she says, "because they enable women to observe the latest fashion trends from A to Z." So profit from the stars and the designers whose business it is to keep you informed.

Wherever You Live You Can Buy

Photoplay Fashions

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, write to the manufacturers listed below:

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Winfield Dress Co.
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New York, N. Y.

Polka Dot Dress

Henry Rosenfeld
498 Seventh Avenue,
New York, N. Y.

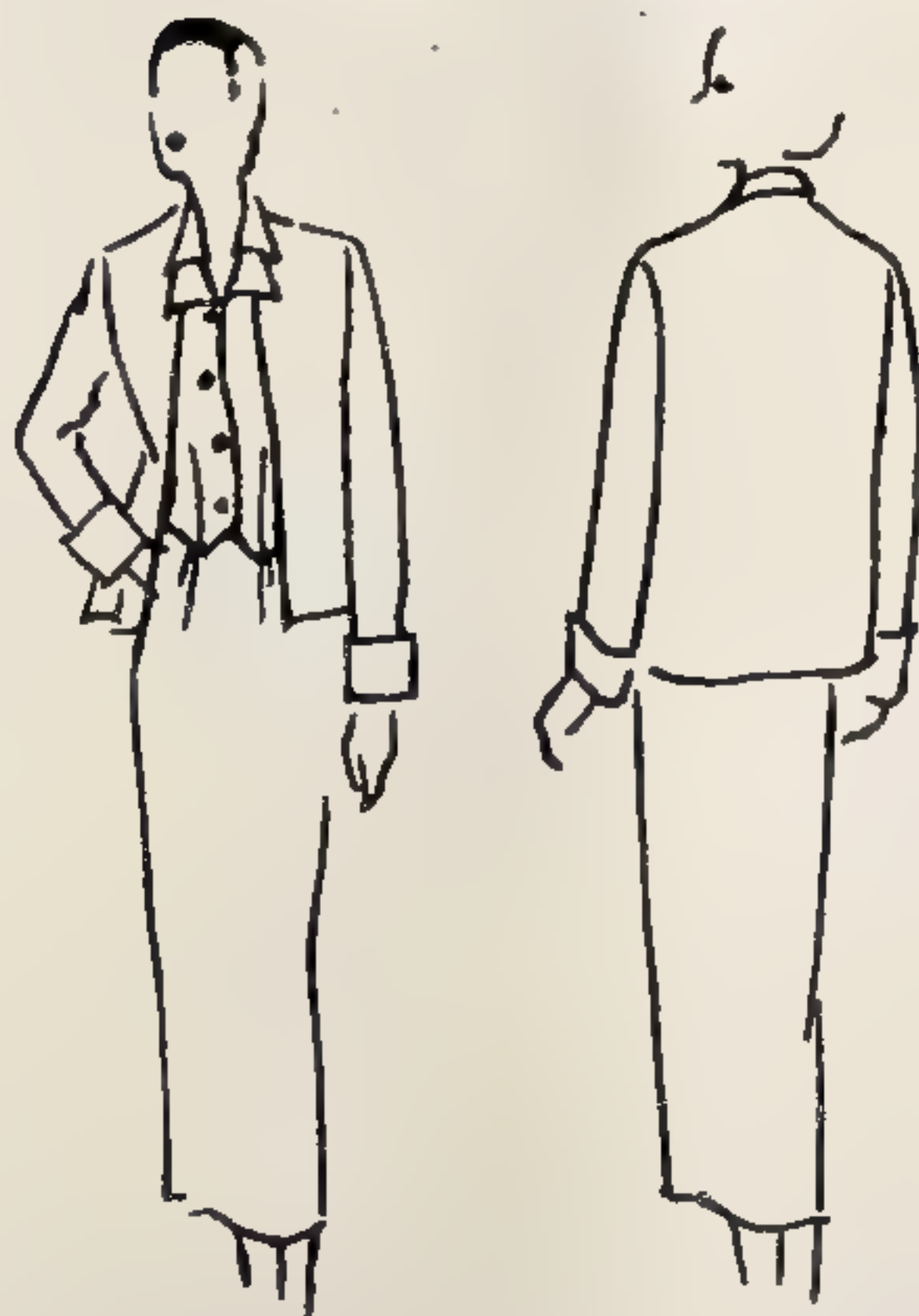
Taffeta Dress

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New York, N. Y.

Lit Brothers
Philadelphia, Pa.

The Hecht Company
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Pattern Sketches



Front

Back

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PLATTER

Fatter

By Lester Gottlieb

RACHEL AND THE STRANGER: The quaint folk songs that made this movie more memorable are in a new Decca album, well worth having.

PALEFACE: You haven't really heard "Buttons and Bows" until you dig Bob Hope's version. On the flip-over, "That's Not the Knot." (Capitol)

ONE SUNDAY AFTERNOON: Buddy Clark (Columbia) handles the title theme, but I go for "Girls Were Made to Care for Boys," especially the way Gordon MacRae and Jo Stafford duet it for Capitol.

MY OWN TRUE LOVE: Margaret Whiting chirps the title song, but it will probably be the reverse tune, "Far Away Places," that will get the juke-box play. (Capitol)

LAST ROUNDUP: It took "160 Acres" twelve months to make the grade, but it's not too late to enjoy Art Kassel's Mercury disc.

THE KISSING BANDIT: Frank Sinatra has recorded two fine melodies, "If I Steal a Kiss" and "Senorita" (Columbia). Andy Russell (Capitol) and Johnny Johnston (M-G-M) also have grooved the former tune. Kathryn Grayson, prefers "What's Wrong With Me?" and "Love Is Where You Find It" (M-G-M) while pianist Jack Fina (M-G-M) gives the rumba beat to "Siesta."

DATE WITH JUDY: Carmen Miranda is joined by the Andrews Sisters in a Decca platter of "Cuanto Le Gusta." Bubbly Jack Smith turns in a good job on the tune for Capitol.

SO DEAR TO MY HEART: Another melody from this film is making the grade. It's called "What'cha Do with What You Got" and both the Freddy Martin (Victor) and Pied Pipers (Capitol) recordings are top grade.

LATEST ALBUMS: Frankie Carle's piano tributes to "Roses in Rhythm" (Columbia). Frank Sinatra has a new collection of Christmas Songs (Columbia). Sammy Kaye bunches together some of his best ones for Victor. The M-G-M Orchestra, directed by Macklin Morrow, plays a series of melodies by Tchaikovsky.

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(Continued from page 59) girl with your nose and my eyes."

"Okay, hon," Fred said. "She's a girl!"

Two days later, she actually was and she did have my eyes and Fred's nose and wavy hair. The next thing I noticed after taking all that in was the doctor asking me her name. "Jeanette," I said, for no reason at all. I certainly didn't dream that in 1946 that would be shortened to Janet and Morrison changed to Leigh and that my baby would be a movie star.

Right from the day of her birth, Janet was a good baby. We are still Mommie and Daddy to her and we still have family round-table discussions about everything that concerns all of us. It's always been that way. We have never had any secrets—with one exception. That is the secret of why she and Stan were divorced—but that's getting ahead of my story again.

THE Depression was on during all Janet's growing years, and Fred and I had a real struggle. Just the same, we were always happy. Since Fred and I had both grown up around Stockton, we knew a lot of people and Janet and their kids played together. She was really an eager beaver. I don't know just when she first learned to swim or dance or any of that. It seems to me now she always knew. As a matter of fact, she loved everything except housework, though she'd do it. And cooking she never did have much chance to learn about. You see, both her father and I worked, so I arranged for her to go to a boarding house for a hot meal at lunch time. She really didn't learn to cook until after she got married.

Janet always wanted to be a singer. She came by that ambition naturally. Fred sang in the Presbyterian Church choir, where Janet went to Sunday School.

We really did have a hard time making ends meet, but since Janet had such a clear, sweet voice, we did manage voice and piano lessons for her.

I'll never forget the time she was ready to graduate from grammar school. I wanted to get her a very special graduation dress but the best I could save out of our budget was \$7.95. We walked all over Stockton trying to find a pretty outfit at that price. We kept seeing dreams

at \$9.95 and \$11.95 and I kept trying to figure how I could swing it. Whereupon Janet balked. "We'll find a dress for \$7.95 or I just won't graduate," she said.

Dick was her first important beau. He was a very handsome boy, but I've often wondered if his attraction for Janet wasn't because he was a new boy in town. They met first at church, and when they discovered they were to be classmates in the eighth grade, that did it.

Dick was one of the first boys from Stockton to enlist and to Janet that was very romantic. She wrote him long letters while he was in camp. When he left, I must admit I drew a breath of relief. I had married very young but, as usual, I didn't want her to do the same.

When I talked this over with Janet she said, "All right, Mommie"—which was what she said to everything that faintly resembled an order—except wearing a coat. She hated coats and I had a mania about her catching cold. I was always trying to get her into coats, rubbers and hats and she was always resisting. In fact, she and Fred have a joke they still pull on me. Sometimes here in Hollywood when Janet is all done up, Fred says to her, "Be sure and wear your two hats."

You see, when she was around nine and going to a birthday party, I washed her hair. She had a sort of little cap she could pull down over all her hair and I made her put that on. She had a wide-brimmed hat and I got so fussy I told her to put that on, too. Her father and she have never stopped laughing about this.

The Christmas season that brought in Pearl Harbor was the first Christmas that Janet worked in the dime store during the holidays, but by the time summer vacation came, Stockton's College of the Pacific was packed with boys in uniform, studying under V-12. So, while her father and I were very grateful for the addition to our income, we weren't too fooled when she took a store job. That summer of 1942, you see, the store was a haberdashery and she worked in the military department, where the cadets were always swarming. So no work could have been more flirtatious. I wouldn't let Janet date any of those boys alone. When she got to be sixteen, then she could, I said, but up

until then, those old men of nineteen and twenty were out. They came down to the house, though, evenings and Sundays.

During the summer semester of 1944, when Janet was living at a sorority house, she first met Stan. He was in the Navy, at college studying radiology, but he was working up a musical unit and he picked Janet to be his singer. Fred and I liked Stan very much. War hysteria and war romance was all around the place. So Fred and I never thought of opposing it when Janet and Stan told us they wanted to get married, too.

BY way of giving them our blessing, we moved out of our house, so they'd have a place of their own. We decided, once the ceremony was over, Fred would take up an offer he'd received from the Sugar Bowl in California to come up and be assistant manager. Sugar Bowl is a ski resort, like Sun Valley, only much smaller. We knew it would provide us with a very pleasant place to live, nice people to be around, and congenial work.

Also, we knew we wouldn't have much money left after Janet's wedding was over, but we did that up—well, not brown—but white. Our girl had a white dress and a finger-tip veil. Her best friend Maggie was matron-of-honor. Of course, I wept from the moment Fred walked her up the aisle right down to the last peal of the organ. They had a reception, afterwards, at the sorority house. The kids had a ten-day honeymoon, then straight back to school. We promised them that as a Christmas present we'd give them a trip to Sugar Bowl later.

By the time the holidays approached, Janet surely needed that vacation. In order to keep up their house, she was taking in boarders. They were only two uniformed college boys, like Stan. But Janet had to clean house, buy the food, prepare it, serve it, clean up and then start all over next day. And keep up her studies. She even did her own washing between classes. So it seemed like heaven to us when Christmas came and Janet and Stan joined us at Sugar Bowl. Those youngsters were out from dawn until darkness, learning to manipulate skis. And one day, wearing an old flying jacket over a little ski suit, her hair tumbled by the wind, Janet stood laughing at the club photographer who grabbed a shot of her. He said he was going to print it in the Lodge Album we had for the guests.

Norma Shearer was staying at Sugar Bowl with her husband, Marty Arrouge. One evening they were looking through the Album and saw the picture of Janet. Miss Shearer asked who she was and when I said my daughter, she asked if she could borrow the picture for a few days.

She said she wanted to take the photograph to Hollywood and show it to M-G-M, but she cautioned us not to mention it to Janet. "She's beautiful," Miss Shearer said, "but the chances of anything coming of all this are so terribly slight."

She lived up to her word—but it was still entirely by a funny accident that Janet got her opportunity. Miss Shearer took the photographs to Mr. Eddie Mannix, and he in turn gave them to Lew Wasserman, head of the mighty agency, MCA. I guess those two busy gentlemen did glance at the photographs, but they are so used to beauty that they certainly didn't give more than the quickest look. However, because Miss Shearer was involved, Mr. Wasserman did take the pictures back to his office and gave them to one of his assistants, Levis Green. Mr. Green liked Janet's pictures so much that

we don't want
a book—
or an
essay



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CONTEST EDITOR, PHOTOPLAY, 205 E. 42 ST., N. Y. 17, N. Y.

Last month's winners were: Caroline Boettcher, Chicago, Ill.; Wilma Turner, Paris, Ky.; Evalyn Corlund, Philadelphia, Pa.; Frieda Swart, Voorburg, The Netherlands; Lawrence Haga, Wahiawa, Oahu, T. H.; Mrs. Henry Beliveau, Andover, Mass.; Anne Spencer, Goldsboro, N. C.; Jacqueline Dempsey, Independence, Mo.; Laurine Martin, Wilbur, Wash.; Don French, Bloomington, Ind.

he got busy and put in a phone call to Janet in Stockton. Meantime Stan, out of service, had decided the time was ripe to launch his band. So he and Janet had come down to Los Angeles. When Mr. Green's call reached them, they had exactly one dollar and some change left.

Janet felt she ought to look formal to meet a Hollywood agent. She put on her "good" dress, which was of a sort of rosy crepe. She felt she ought to have a hat, but she couldn't afford to buy one, so she spent thirty cents for a bunch of purple flowers, which she arranged around her hair to look like a hat.

Mr. Green looked at her and said, "I'd rather you looked like you did in those photographs. Have you got a little cotton dress, maybe, and could you wear your hair just tumbled around your head—no flowers or hat or anything?"

THAT'S when Janet got her "lucky dress." Fred and I had sent her \$10 for her birthday. The dress she bought cost \$10.97, which took her last cent of change—but she wore it back the next day to MCA—and since then she has been photographed with Miss Shearer and with Van Johnson and lots of other people, wearing it.

Janet made her test for M-G-M, August 7, 1946. They signed her the very next day and told her she was to play the lead opposite Van Johnson in "The Romance of Rosy Ridge." She was wild with joy, not only over the opportunity, but because she was going to play opposite Van, on whom she had a real movie crush.

Only, right then, the studio told her she had to go to Santa Cruz on location. "I'm sorry," Janet said, "but I can't go."

They stared at her. "I just can't go," she said. "I can't afford the train fare."

The M-G-M people were wonderful. They didn't laugh a bit. They just said, "Look, the studio will pay for it."

"Thank you," said Janet firmly, "but it would be months before I could repay you and I can't be under that sort of obligation." They finally got it across to her that studios always pay such costs.

You know the rest, of course. Janet made "The Romance of Rosy Ridge," "If Winter Comes," "The Hills of Home," "Words and Music," "Act of Violence" and "Little Women," in which she plays Meg. This role she loves because she gets a chance to sing a little in it.

You know the rest, I say, except why she and Stan separated. We do know they parted amicably. We are certain Hollywood had nothing to do with it. I think it probably was like many wartime marriages. Once the hysteria was over, they discovered they had nothing in common.

Anyway, Fred and Janet and I are back together again. I keep house. And Janet is absorbed by the studio and all her lessons there. She has made close friends with the Johnsons, June Allyson and Dick Powell and Elizabeth Taylor and her group. The latter are the ones she sees most often, along with Barry Nelson. But usually, she is just like she was in Stockton—part of a bunch.

As for her pictures, we have to see them all at least three times. The first time, Janet and I always cry. Janet always sobs at the sad bits, particularly if she herself is playing them, and I just weep from happiness. The next time we see the movie, we manage to see her as herself. But it's not until the third time that we really see the movie and find out what it's about. I guess that still makes us very simple folks. But we're awfully happy, which is what really counts.

We still go to church, every Sunday, all three of us and humbly thank God from the bottom of our hearts.

THE END



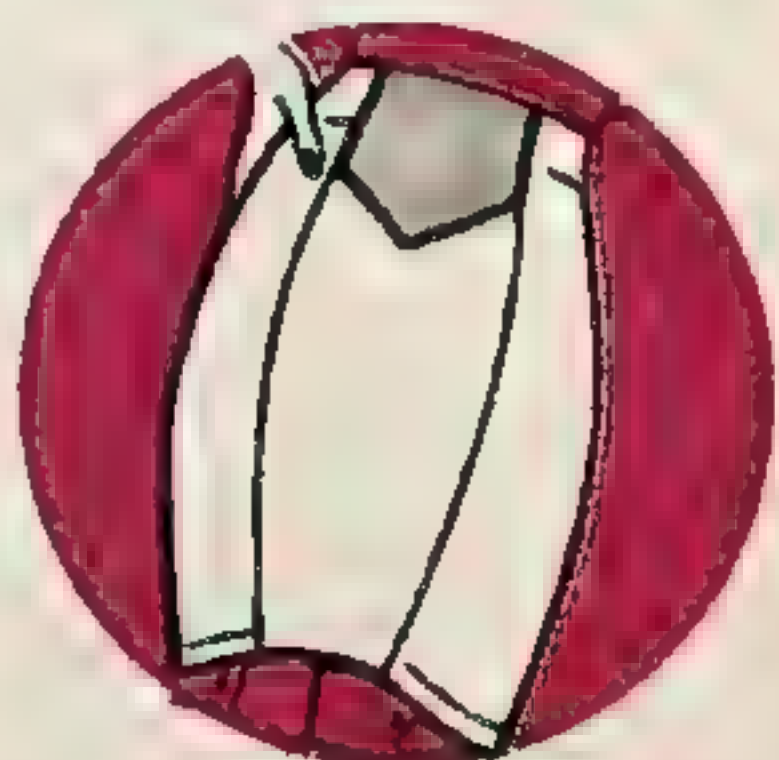
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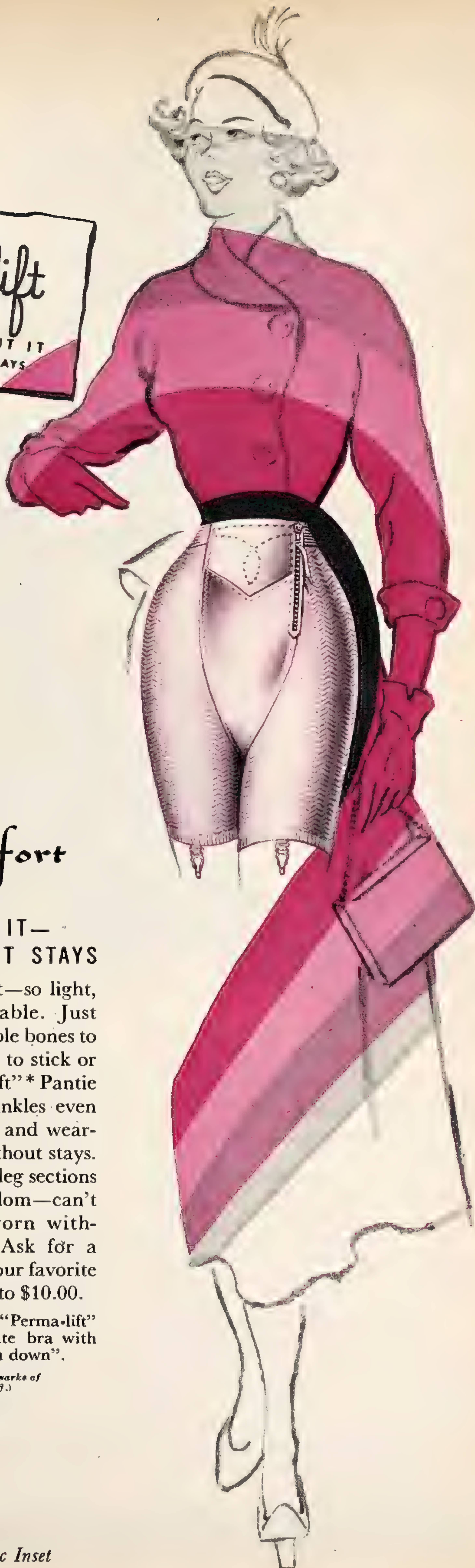
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Look for the Magic Inset



(Continued from page 41) Bridges, to share our good news.

That's our idea of a gala time. A barbecue at the beach, a campfire and the conversation of good friends. That time, nobody said much. But the silence said a lot.

Stretched out on the sand, full of peace and a quiet happiness, we watched the breakers come in. To me the far horizon, the vast expanse of Pacific, seemed to symbolize the freedom of my own future. Rough water or smooth? Nobody knows that answer, particularly me. But one thing sure—I'm happy to have the opportunity to find out. It's a stimulating challenge. Looks like Lady Luck has finally caught up with me. And about time!

The past months have seen the death of my mother, my own hospitalization with a couple of operations, the lingering controversy with the studio which made me tense and unhappy.

TO keep busy during the summer I played in summer stock, which provided a good antidote for inactivity and made me feel back in the swing of things. But it also kept Betty and me apart for four months again. If difficulties were not settled, it looked like we faced a much longer separation. For Broadway and the stage seemed the solution for me.

"The Jolson Story" was the one really bright spot on my Hollywood ledger. Even that was dimmed by the fact that Betty then was on the Broadway stage and we were separated most the first year of our marriage by our respective careers.

Admittedly, "The Jolson Story" was a great break. One I fully appreciated. Yet one, by my books, I'd fully earned. I had made thirty-two pictures up to then, few of which anyone remembers. Fortunately!

My new contract is an equitable deal for all concerned and a happy compromise. Everybody loses. Everybody wins. I still make the same money, but that's okay with me. My fight was never for money, but for freedom, which has always been a golden-weighted word to me. For it has always been difficult for me to accept compromise. It is a predominant family trait which can provoke its more uncomfortable moments—as incidents in the lives of previous Parkses, all fighting Kansans, could well attest. Consider, for example, the case of one great-great-aunt who defied a house-to-house searching party made by the famous guerilla leader, William Quantrell. She hid the firearms in a barrel and calmly stood by her guns until he'd gone—without finding them.

There have been many—if less grim—experiences of my own because of this family trait. Jobs I lost in my early days in the theater, through my conscientious convictions about various attitudes, or possibly the exact angle at which the spear

should be carried on stage. On the home front, I particularly remember how an uncompromising stand once cost me my one and only pair of blue jeans. I have always been firmly convinced that levis improve with age. I had one pair, which were threadbare and sod-worn. To my wife's constant plea for me to get at least one relief pair, I turned unrelenting ears. I didn't need any more. I liked those. Then one afternoon I came upon my mother, holding the jeans in a firm feminine grip and Betty cutting them into minute blue strips, while I stood there, powerless, witnessing their demise and knowing a little mediation might have saved the day and the pants.

Yes, thinking realistically, a little com-

my favorite Chinese Elm by the window dramatizing a scene from the picture for my benefit.

The inhabitants of Nichols Canyon must be Jolson fans. For when I rehearse at home with records, in order to drown out my own voice and to recreate the excitement Al puts into his songs, the volume must be upped many times. And, to date, there have been no complaints, except by our cats. The volume upsets them and they stay outside until I'm through.

Betty has been a swell sport about it. We have always had a sort of unmentioned rule about our place that when either of us is rehearsing, the other pretends not to be around or to hear. Which is no simple feat in our tiny establishment that shakes as though suffering an explosion, when I blast away with Jolson's songs.

So it isn't unusual when I've been working all day and Betty has been recording at M-G-M, for us to sit in complete silence at the dinner table, each of us reading a book. A stranger walking in would think us crazy, but actually we're quite content that way. Betty has never complained, but I'm sure I'm much more fun to live with now—despite my tough working schedule and the nightly serenades she gets of "Sonny Boy." And I've promised both of us if she'll put up with me through this picture, to worry less and take life easier from now on.

With our luck looking up, sometime in the distant future I'd like to have a larger

home. A ranch, perhaps. We really need more room. There are thirty-eight trees on the 50 x 80 lot we have now and they're all doing so fine we'll soon have to chop our way out the front door. I'm as bad as a woman is about a new hat, when it comes to trees. Nothing gives me a "lift" like buying a new tree. I may go to the nursery for snapdragons, but you can count on me coming home with a tree that I didn't intend to buy. Someday I hope we'll have more room for my one-man reforestation project.

The success of the Jolson sequel is very important to me. For many reasons. Among them, the fact that we're following it with the first venture of "Lou Mandel Productions," co-starring, we hope, Betty and me. We're reading scripts like mad now, usually averaging two screen treatments a night at home. On the preferred list is a comedy or a good action picture. Action pictures always go. And that's what we need to get into business, a picture that goes.

We may not make the greatest pictures in the world. But I don't think they'll be the greatest flops. Meanwhile, Jolson sings again. And for the first time in too long, I feel like singing, too.

THE END



Return of a favorite: Larry Parks in "Jolson Sings Again"

promise sometimes goes a long way. I will admit I approached a sequel to "The Jolson Story" with a certain amount of quaking. Any sequel is seldom as successful as the original. This one had been chosen by the people as the Number One picture of the year, as recorded by Photoplay's nation-wide year balloting. It was a phenomenal success. Better just leave it lay.

But when I read Sidney Buchman's script for "Jolson Sings Again," I stopped worrying about the possible merits of this picture. It's a far superior script to "The Jolson Story." The songs are better, too, and with better arrangements.

So I've confined my worrying now to this *Jayhawker* who finds himself in Jolson's shoes—and gloves—again. I don't mind admitting I'm a little scared. This time I do eighteen songs alone. Each song must be done differently, but with the same underlying style. And when I think of standing out there, spotlighted, doing so many numbers, I'm really on my knees.

Nobody realizes better than I, too, that many skeptics will be laying for me, ready to say, "That Parks, I told you so. He can't repeat."

It isn't unusual in our neighborhood to look up and find some kids standing under

Star in Your Home

(Continued from page 57) looks. Even its setting is a perfect blend of the modern and the old. For the Young home sits atop the timeless mountains between Hollywood and Beverly Hills and in one direction you get the vast sweep of the new San Fernando Valley development and the snow-capped Sierras. In the other direction you see the tremendous, growing City of Los Angeles spread out straight to the eternal Pacific Ocean, sparkling in the sun. You wouldn't expect to find a New England barn in such a setting. That's what makes it fun—and sentimental, too. That's why Ida and Collie, as everyone in Hollywood calls Ida's handsome, intelligent young husband, bought it instantly.

Fun was one reason, that is. There were several practical reasons, too. For instance, the house is small enough so that the Youngs knew they could run it without servants, if and when they chose. It is all on one floor, except for a single, large bedroom upstairs. It is off a main road and so high above the dust and fog belt that it's a cinch to keep clean. It provides for a great deal of privacy and outdoor living, both of which they love. The upstairs bedroom, furnished more on the masculine than the feminine side, is actually a kind of retreat for either of them when their double working schedules of their double careers make personal privacy just a matter of good sense.

THE next "selling point" was that such a small house would give Ida her chance to air a hitherto suppressed desire, which was to be her own interior decorator. The truth about that is that, primarily, she wanted to save money. Collie, she knew, had been collecting early-American antiques for years. She had acquired the taste from him. She knew the basic colors they both loved—which are green, rose (from pink to darkest red) and white. This color scheme, in various combinations, she used throughout the house. She and Collie mixed their own paints and did their own painting. Ida mixed the white-wash for the fireplace bricks though, while applying it, she fell off the ladder and nearly broke her highly expensive neck.

She couldn't find the right green carpet to match her walls but, shopping one day, she came upon a terrific bargain in yellow carpeting that had faded. She snatched it at its low price and had it dyed. The first time it came out chartreuse. The second time it matched the walls so completely that, at first glance, the interior looks limpid as the sea, an effect that is emphasized by the froth of white organdie ruffled curtains at all the windows.

The animation in the colors came in through Ida's clever use of the various rose tones. In her living room, for instance, she used a white-background chintz with a floral design, shading from pink almost to mulberry. This chintz made the valances above the organdie curtains. Worked out in trapunto embroidery, it covered one big wing chair. On a green upholstered settle opposite the fireplace, the chintz was used on big, fat cushions, ruffled in green. Once again it took a dyeing job to get the settle covering and the ruffles to match the walls so perfectly they seemed to fairly melt into it.

One of Collie's sentimental treasures is his own school desk, which his mother sent them for one of their wedding presents. One of Ida's treasures is an early American prayer chair, high-backed, the seat at kneeling height. She just happened upon it one day in the Los Feliz district of Los Angeles, an "antique section" like the Flea Market in Paris, or like upper Third Ave-



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nue in New York. She loved the chair, knew its real worth was twice what it was priced in a small, dusty little shop but it also gave her the idea of finding other low-seated chairs to group around the low coffee table, thus giving her living room an air, not of a stiff museum, which too many early-American rooms sometimes have, but of charm and warmth.

WITH this idea in mind, she bought gay things as she came upon them, real "conversation pieces" in antique furniture, like an old wicker sewing basket. It was dusty and dirty when she picked it up for a very few dollars, but white paint did the trick. She planted the top, got a real sewing machine for the bottom. This she used in her own room, near an old wicker music stand to which she gave the same paint treatment. In her bedroom, she used white background wall paper, with a green trellis pattern on which grow red roses. In Collie's bedroom, she used another white background paper, with a kind of conventionalized snowflake design in green. Collie got rag carpeting in red, green and white, but that will be replaced later when she finds a carpeting bargain in green broadloom, she hopes.

Now, certainly, such amusing pieces are not "functional" beyond a point. But that was the way Ida and Collie wanted them to be. He had long owned a "dry sink" of the early American type. Ida found an old shaving mirror to top it, had the bottom cabinet of it papered, and with the addition of a couple of shelves, it made a fine place in his bedroom to store the scripts he is continually bringing home from the studio to work on nights.

Really functional furniture wouldn't have created the charm and laughter the Youngs sought in their house. Contrariwise, all their things have some usability. For example, the cobbler's storage box in their living room has been turned into a magazine rack and the old wooden spatula that hangs beside the fireplace, they use for pushing kindling where it will do the fire the most good.

Both Ida and Collie being "talkers," the living room was planned for "conversation groupings." Six can easily relax around the fire, another six or eight around the settle, two or three on any of the window seats. Since the dining room opens off the living room with no doors between, that easily gets itself incorporated into the living room when big parties are in progress. Reversely, however, the coziness of the room is such that it has no empty feeling when merely two people are alone in it. This is just about the best trick of home-planning, if you can do it. Every chair has been placed at a strategic spot as relates to comfort, light, ash trays and other chairs. But there are clear, uncluttered spaces in the middle, so that there are no traffic hazards either. All the table tops are also uncluttered, as regards "objets d'art" or other things that get in the way of a good time.

You, too, can achieve this same result by the same method. Just shop and keep on the prowl for bargains. Don't be afraid to use something that hasn't been used that way before. Furniture prices today are too high. But there still are bargains, if you really look for them. And it is infinitely more fun buying one piece at a time, when you can afford it, when you know just the corner you want it for, when you know you'll love it, and that it has been loved by other people in the past, than it is to buy a cold "set" in some store, whether it is a "set" for a living room, dining room or what have you.

At least, that's what Ida Lupino Young thinks—and so do we!

THE END



Charming Wendy Barrie has insurance on beauty

Beauty Spots

She's on "Inside Photoplay"

By
MARY
JANE
FULTON

WENDY BARRIE recently asked us to be on her "Inside Photoplay" television program, over WABD . . . It's one thing to be beautiful; another to be clever. Wendy is both.

A half-hour program five days a week keeps her hopping. Yet she has her wits about her at all times, and always looks fresh, as though she'd slept around the clock. She gave much worthwhile beauty advice.

Feet Insured For \$10,000

Wendy revealed that her feet are insured for \$10,000! She said it's silly, in a way, to put such a high value on her feet. But, she explained, ever since she was a child, she's been proud of their beauty, has taken extra care of them and believes that's one reason why she's never had any trouble with them. Painful feet reflect a painful expression on the face and can do much to spoil an otherwise happy disposition. As further foot beauty insurance, Wendy wears comfortable, well-fitting leather shoes. Even though your feet may never be insured, if you take a tip from Wendy and keep your feet in A-1 shape, they can make you "feel like a million." So your toes won't feel and look cramped, wear stockings a half-inch longer than your big toe. Also, she advises, keep your shoe heels straight. For crooked heels make you walk off-balance.

Wendy Likes It, Too

Like other movie stars we've interviewed, Wendy says that a little eyeshadow and mascara will do a lot for the beauty of your eyes—add sparkle and make them seem a deeper, truer color . . . More eyeshadow, she pointed out, may be used for evening, since artificial lights "steal" some of the color.

Hair And Make-up

After shampooing her hair, she brushes it almost dry, then sets it. She agreed that cream hair dressings are a big help, especially if your hair lacks natural lustre . . . She's frank to admit she gets tired of having her hair the same color all the time. At present she's a blonde. She suggested that more timid souls might like using hair rinses, which wash out with each shampoo, to bring out natural highlights. There are make-ups for all types of hair shades, so she said you shouldn't have trouble finding the lipstick, rouge, and face powder that's most becoming.

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My Most Exciting Story

(Continued from page 49) home away from Hollywood. It is Bob's family estate, Roundhill, Connecticut. During our courtship days I had visited there, but now it was our home together. Now we had been married four months and Bob had taught me how to eat snails in Paris and oysters in London and how to weather a terrible storm that lasted eighteen hours on a sailing trip to Corsica. Now, too, we knew we were expecting a child the following April. So when Bob said, as we drove up the driveway, "Welcome home, darling," I looked around me at Roundhill as if I were seeing it for the first time. And again I thought how beautiful it was and how serene.

The house is a mammoth, graceful Tudor mansion of brick, built by Bob's family twenty-seven years ago. It stands on a hill. Green lawns sweep downward from it to a rippling lake with ducks floating on it and around the house spread five hundred acres of lovely forests and streams. That first day, Bob and I visited everything there, the stables, with their fourteen riding horses, the bridal paths that wind everywhere through the trees, the riding ring, the tennis courts, the enormous white tile swimming pool with its charming fountains that play at one end.

BUT we stayed longest beside the lake, sitting in the log cabin beside it that was built for barbecue parties. There Bob surprised me by warning, "We'll spend a lot of time here at the lake in the next few months, Lana, because I'm going to make you one of the best fisherwomen in the world before I'm done!"

Again—how different! To think of me becoming a star fisherwoman! But I think I will, at least. Bob says I have a natural aptitude for it and he's been teaching me ever since that day last September. Bob is, of course, a superb sportsman and I want to keep up with him. So I've been at the lakeside a lot, practicing casting and reeling in and I've caught a great many bass and perch. Bob's also teaching me to shoot. I've always been fairly good at skeet shooting, but Bob is training me with rifles, pistols—and elephant-guns! Oh, yes, one of our plans is to go to Africa, elephant hunting. Bob has already been on several safaris himself, but he wants me to go, too. I want to just as much as he does.

Just from that statement about a hunting trip in Africa, you can see for yourself how very different my life has become. As a matter of fact, it is so different, and so am I, these days, that I don't know where to begin. Take running the house, for an example. In Hollywood, I never really ran my own house. My mother ran it for me and when she moved to an apartment, she still ran it over the phone with the help of the cook. I'd say casually to the cook, as I rushed off to the studio in the morning, "Just order whatever you need for the house and for Cheryl." And when any housekeeping problem came up, I'd telephone Mother and say, "You figure it out, darling, and then arrange it all for me."

But not now. Now, for the first time in my life, I am running a home. It wasn't easy to run the Topping house at first, either. For Bob's household had been in existence for many, many years before I became a Topping. Street, the butler, has been there twenty-five years, for instance! Most of the staff has been there as long as he has and until a year ago, when Bob's mother passed on, she headed the household. Just to give you an idea of the magnitude of the house, too, let me

tell you there are twenty-two servants' rooms (by no means filled, these days!) and nine enormous master bedrooms. Not counting Bob's and my suite.

So you can imagine how I felt when I arrived back from Europe to face the complications of such a giant household. "I'm embarrassed, dear. I feel awkward, giving directions to a staff of servants who have been with your family so long," I told Bob honestly.

"Just keep trying. You'll make out," he said, grinning.

So I did—and now things are running very smoothly. But they certainly didn't for awhile. My innovations didn't meet with any approval at all, at first. Bob and I decided, since neither of us has any reason to get up in the morning, it was foolish to go in for three routine meals a day.

"We've decided we'll just have two meals a day," I told Street. "Please tell the cook we'd like brunch at noon. And dinner will be at eight-thirty—and oh, yes, Street, we won't take dinner in the dining room any more. We'd like it on trays in the smoking room, in front of the television set."

That last is what caused the biggest upset in the staff. Trays instead of a dining table! And dinner at eight-thirty instead of seven-thirty! They were outraged. Some of them even resigned. But we stuck to our guns. We had learned to like a late dinner while we were in Europe, where nobody eats before eight-thirty or nine. And we'd learned to like tray dinners in Hollywood, before we were married, when Bob would come to my house to have an early dinner with me. At that time, of course, I had to eat informally and very early because of dawn risings to act in a picture.

ANYWAY, now we have our way. And (though I'm keeping my fingers crossed!) I think I'm managing all right as a housekeeper. We get up late to eat a delightful brunch in the breakfast room—eggs, sausages, creamed chipped beef, all kinds of trimmings. And at night we settle into two great comfortable chairs in the smoking room facing the television set. Street brings in the first tray with soup, salad and the main course all on it. And Bob and I eat, talk, and watch television. Later on, we read—*how* we read! We often sit for two hours straight, reading. When we go upstairs, we sit up in bed reading until two or three o'clock in the morning. Since we both love books, we recommend them to each other and we read like chain-smokers—finish one book, pick up another!

It's a peaceful life, isn't it? Completely different from the confusing life I've always led—but how I love it. Usually we stay put at Roundhill for two weeks without moving and then reluctantly come into New York City, only because I have to see the doctor. We *know* the baby will be a boy, named Timothy! I really *do know*. I was convinced Cheryl would be a girl and so she was, and this time I know we can expect Timothy. If, by any chance, I'm wrong, we've made up a girl's name—Tricia—but I am sure we will be the parents of a son.

Weekends, the quiet of our lives is broken by eight or ten guests, all Easterners, none of them connected in any way with the movies. They come for dinner Friday night and stay until late Sunday evening. Saturday afternoons, they play golf at the nearby golf clubs. I walked around the course with them until a few weeks back. Now I'm letting them play alone while I stay home with a book. After dinner, on Saturdays, we always show movies in the projection room, the last movie bill-of-fare being



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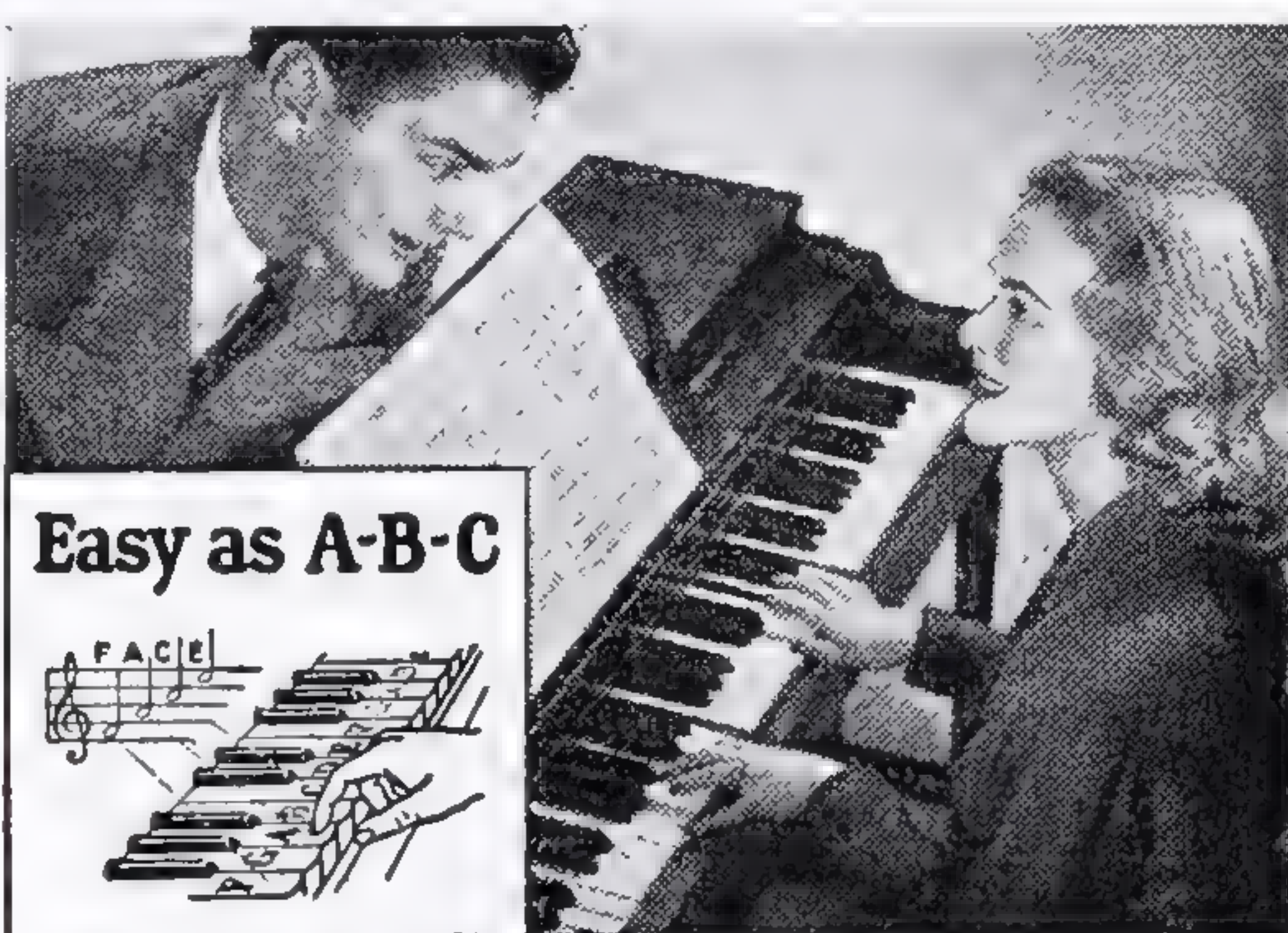
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an old Western, an equally old Laurel and Hardy and the films Bob and I took ourselves in Germany, England, and the South of France. We can't show new pictures, because we're limited to 16 mm. films. Sundays, we fish in the lake and always end the day with a bang-up barbecue supper in the lakeside log cabin, with all hands cooking like mad together. It's fun, and again, it's the opposite of Hollywood, because none of the conversation ever touches on movies.

That brings me to another reason why I feel so different from the before-last-April Lana. Do you realize that I really grew up in Hollywood and that all I ever heard discussed was Hollywood shop-talk? Yet Bob's favorite story about our European honeymoon is that I not only learned to talk to people who have no interest in Hollywood topics, but I even learned to talk to a girl who can't speak English!

Our friend Fred McEvoy's engaged to a French girl named Claude Stephanie. Claude couldn't speak any English and I couldn't speak any French, so Fred and Bob were worried about how we would get along all summer in our foursome. At first, the boys translated back and forth for us, because they've both spoken French since they were children. But then they forgot and we girls soon evolved the craziest language of our own you've ever heard. It was a combination of Spanish, French, English and sign-language that only we could understand and we'd sit talking it by the hour together.

AS A result, I claim that Europe is not only broadening, but it teaches you to be wonderfully adaptable! But to go on about the differences in my life these days. Do you know that even my maternity clothes are different from the ones I bought in California, when Cheryl was on the way? In Hollywood, the weather was so warm, that all my expectant dresses were summery cottons. But here in the East, everything is changed. I had to buy winter maternity clothes, sophisticated ones in dark colors and wools and also I had to put in a supply of Florida resort clothes in gay colors, because Bob is taking me to Miami before the baby comes, to meet his father. I've never met Bob's father and I'm looking forward to it. Also, I'm anxious to see Bob's yacht, which is in Florida, too. Our European yacht was chartered but this one is Bob's own and is called "Snuffy," after a "Snuffy Smith" tattoo on his left arm, that was his good luck emblem during the five years he was in the Navy.

I'm sure that anything connected with Bob's good luck emblem is luck for me, too. As soon as the baby is born, Bob tells me that we're going on a three months' fishing trip to the Bahamas, aboard the "Snuffy." It will be after that, that we'll go hunting in Tanganyika, Africa, for lions, rhinos, elephants and leopards! (I still can't believe this is Lana Turner talking! I used to think my world was bounded by Metro-Goldwyn-Mayer Studios at one end and Beverly Hills at the other!)

There is only one cloud in the sky for me right now. And that is the viciously false rumor that Bob and I are quarreling, which appears periodically in various columns. Nothing could be further from the truth. The worst of it is that sometimes I can see how the lies start. One recent evening, for instance, Bob and I decided to stay in New York for dinner, after a trip in to see the doctor. To please me, we went to the Copacabana night club. A group of friends were with us and all of us loved the singer... all except Bob. He was very tired and several times he said to me, "Darling, let's go. Let's start the drive back to the country."

Each time I'd answer, "Just a minute, dear, I want to hear one more song." Is that a terrific fight? I don't think so. I think that's the way any couple in the world talks when one wants to go and the other wants to stay awhile. But the next day, all the columns were proclaiming that Bob and I had indulged in a dreadful fight in a public night club! You can see how maddening this can be and perhaps it explains why we like our quiet country life so much.

Actually, the only quarrel we've had was a kidding one caused by our television set. One night we were watching a wrestling match, with Bob rooting for the villain wrestler and me shouting for the hero wrestler. We were both yelling nose-to-nose. And that is a picture of the Toppings at their absolute worst, believe me!

I have seen almost nobody from Hollywood since I became Mrs. Topping. But those whom I have met keep surprising me by saying the same thing: "Lana, how you have changed! You always used to be so tense and excited all the time and now you're so quietly serene." I suppose it's true and I think I know why it is. Always, until I married Bob, I was the independent little working girl. I was the head of the family, the breadwinner, the one who had to make decisions. Now, for the first time in my entire life, I have someone to turn to. I can say, "Bob, what do you think? Bob, you decide." And he does!

I also feel as if, again for the first time in my life, I have time to *really* be a wife. And I can tell you, it's the most wonderful feeling in the world.

I'll tell you something else. Just before I met Bob, I thought the peak of my life was over with and all the rest of it would just be a pleasant, but unexciting, plateau. I'd had so much, really, so many things any girl would want and I was grateful for them. But I'd almost had too much, so that I was sure I'd never find anything more that would truly make me happy.

And then I married Bob Topping and he opened my eyes to the big exciting world outside of Hollywood. Our plans are breath-taking to me. Eventually, we will sell lovely old Roundhill in Connecticut and build on the property Bob bought near Hollywood. But the California home will just be headquarters for us. We'll only be there when I'm making movies. From now on, I won't make more than two a year.

When I'm not acting, we'll be off like birds all over the world—to Africa, India, the South Seas, Indo-China. Bob has gone around the world every single year of his life, often on missions for museums. Now he wants me to see the whole world, too. And when the children aren't in school, we'll let them come along with us.

And I guess we'll both always be wearing our favorite presents from each other. Bob will wear the gold four-leaf clover I gave him during our courtship days, when I found out we were both Irish and superstitious. And I'll wear the tiny gold and diamond flies he bought me in Paris, to remind me, he said, of the mosquitoes in the South of France!

Yes, for the first time in my whole life, I am truly happy. As this goes to press, there are only a few weeks left before Christmas and with Christmas, little Cheryl and my mother will be here with us at Roundhill. When they are East, my last ties with Hollywood, for the time being, will be gone. And the new life I am leading will be even more completely happy—if that is possible.

THE END

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Make Mine Crosby Style

(Continued from page 47) comedian, aged nine, did odd chores. Meanwhile, Bing would be dictating letters and making phone calls, and then he'd join me on the sand patrol.

The kids have no concept of their father's wealth. He impresses on them that he earned it, so it belongs to him, not them. The idea is, if they want money, they can earn it, too. He's a very strict disciplinarian but he'd grin when we would be going by in the pick-up truck and at a distance, we'd see Gary sitting down at his fence-staking. Gary would jump up, the moment he heard us coming and get very busy all of a sudden and Bing would yell, "Get at it, there."

But Gary had the laugh on Bing one night, when his father asked all the boys if they had written their grandmother lately. Kid-fashion they hadn't, of course, so the orders were to sit down and attack a post card that moment. They all did. Gary wrote, "Fishing, hunting and boating up here. Dad's having a wonderful time."

The whole gang dresses alike in jeans and a shirt—or without a shirt (for the men, of course). But during the day, always a hat, because the sun's so hot.

ALONG about noon, most of the day's work is over and the fun begins. They have barbecues like the one they had the day they wanted to christen the boat for their lake. Bing said if you were going to christen a boat, you had to crack a bottle of champagne over it. So we did that little thing. Bing and I took the boat, via the car, down the highway to the lake—and first thing we did was blow a tire.

Other days, we'd go fishing. One day on the way back we got stuck. We were driving a big truck and we couldn't make it budge. It was five o'clock in the afternoon. There was a big pheasant dinner that night, which we were all looking forward to—and we were twelve miles away. So we started hiking. The first ranch we came to didn't have a phone. So we hiked to the next ranch—seven miles. They *did* have a phone. Bing called Dixie and told her to go ahead and eat. We were so close in then, he said, we'd walk the rest of the way. Just another five miles, that was all. I let a moan out of me. Phil and Dennis were along, fresh as butter, but I said no dice so far as I was concerned. I'd starve and sleep under a mesquite bush, if need be, but no more hiking. Bing howled. I didn't know that in some double-talk manner he'd already told Dixie to send a couple of cowhands over after us.

Kidding like that delights him. One afternoon when I decided to go riding, he brought up what looked like a nice, meek mount. It wasn't until I got on that I found out he was an ex-race horse that ran like a rock-crusher. When I yelled what I thought of him and his horse, he gave me his innocent look. "Why that horse is just an old rocking chair," he said.

Bing has steadily improved with success. He always was an intelligent, unaffected, direct guy but today, with all the demands on his time and patience, he's even more unaffected, and has a mighty mellow understanding. My wife tells me Dixie adores him, and I'll chime in and say that even a man can see they are both deeply in love.

They've got a mighty fancy setup out in Beverly Hills. They could become the leaders of "the international set" or any of that stuff if they wanted to. But they don't. Fame and fortune can't harm a guy with that much sense. I only wish this country had a million others like him.

THE END

TAKE SHAPE

Time out to report on the progress being made in the search for the winning last line in the Photoplay Dream House Contest

IN THESE days of a nation-wide housing shortage we expected the number of entries to the Photoplay Dream House Contest to be tremendous. Not in our wildest editorial dreams, however, did we anticipate the deluge of letters we have received. During the first week the December Photoplay was on the newsstands the entries came in on an average of three thousand a day. This was about what we had expected. But then, day by day, our mail increased until we were receiving many times this number.

At this writing our mail bags are numerous and bulging. Those appointed to judge the last lines of the jingle are working night and day, Sundays and holidays. Otherwise we could not possibly announce the winner in the April issue.

Entries, of course, have come from all over the United States. But it's the citizens of California, judging by the number of entries from this state, who are eager to win our prize of a completely and beautifully furnished Industry Engineered house.

We know how difficult we are going to find it to make the final decision. So many inspired last lines already have been received we find ourselves wishing we had a hundred Dream Houses to give away.

But on this score, rest assured: Every entry will be considered carefully. Several panels of judges employed by the Reuben H. Donnelly Corporation, a judging corporation quite independent of Photoplay, will pass on all entries before the final winner is chosen. Even then, four special groups of judges will consider potential winning entries carefully to make sure we have been fair in every way. Wherever you live or whenever you mailed your contribution—provided it was before midnight of December 25, 1948—your entry will receive full and impartial consideration.

Will it be you who will be moving into Photoplay's Dream House this spring? Look for the name of the winner in the April issue—on your newsstand March 11.



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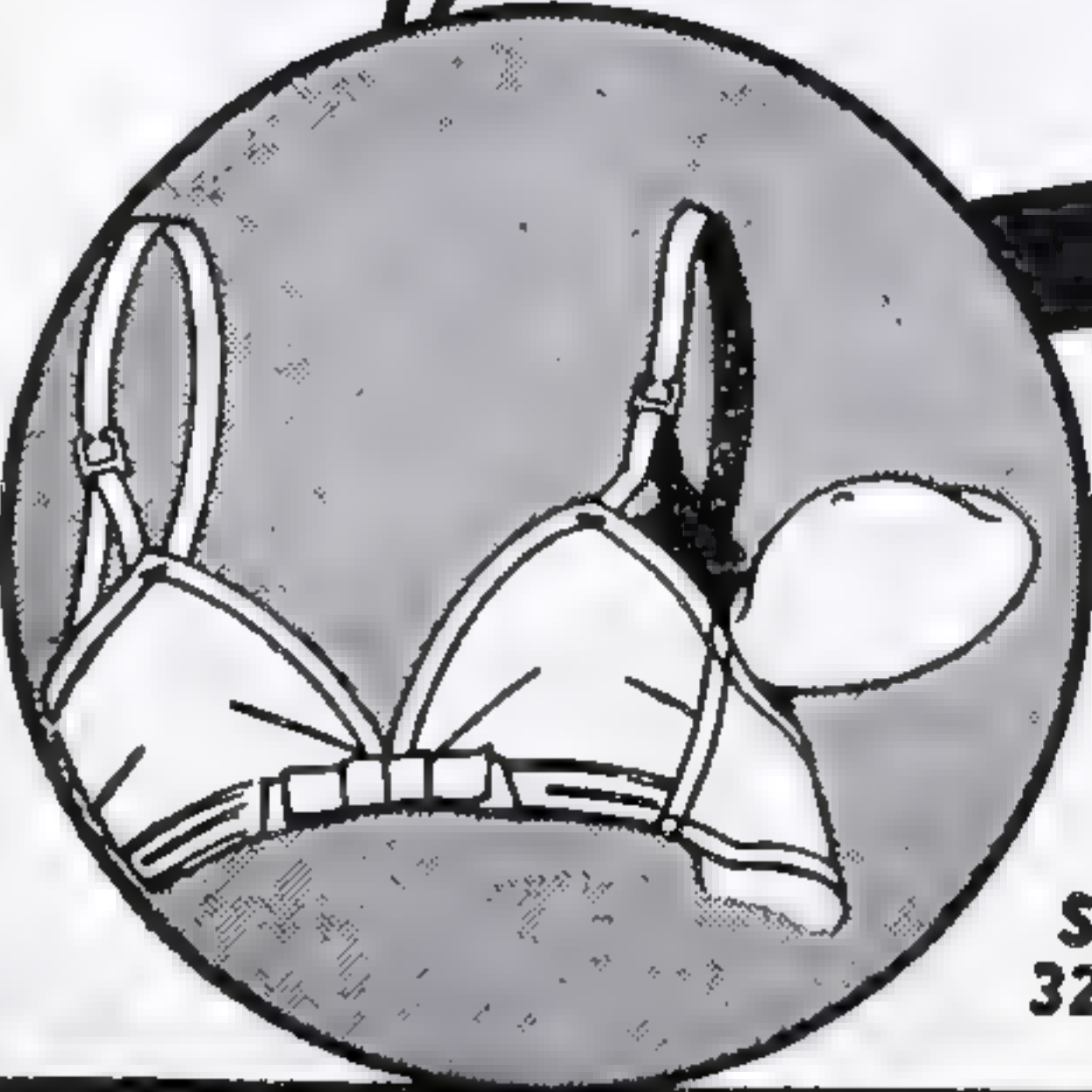


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Valentine Story

(Continued from page 38) very far. The studio had Gene Kelly and Fred Astaire under contract and there weren't many dancing parts left over. Day after day, Dan kept at his practicing and each day he'd try to convince his bosses that he could really dance and act, too. He'd get a pat on the back or a grunt and nothing more.

THEN, one morning on his way out to the studio, he stopped suddenly, turned to his wife and said: "I'm through. I'm not going in today. I'm quitting. I'm all through with this business. I'm no good and it's time we realized it!"

Liz was not surprised. She loved her husband too much not to know that this crisis had to come sometime. She had her speech almost ready.

"Dan, you're not through because you're too good to be through. You're *not* giving up. To give up, with your talent, would be a crime. All these years you have worked to make a career for yourself and to bring fun to people who need it. You have no *right* to give up. I won't let you. And neither will you."

She said a lot more. But Dan remembers those words most. He went to the studio that day and when he came home, confident now that something had to happen, there was a very pretty red and white greeting card waiting for him. It was in the shape of a heart and out of all the words written on it in his sweetheart's handwriting, these stood out:

"I love you—and believe in you."

That day, which reached its climax when Dan became one of Twentieth Century-Fox's big stars was, of course, St. Valentine's Day!

I was surprised to discover how many of my friends have precious souvenirs of St. Valentine's Day which will remind them constantly of a special kind of love and thoughtfulness. Mona Freeman's is always around her wrist. It is a gold heart and key bracelet which her husband, Pat Nerney, gave her on the first St. Valentine's Day after they were married. "Dear Mona," reads the simple inscription on the heart, "you are my Valentine."

Jane Wyman's reminder is a sweater which she'll be wearing until it falls to pieces. For months, little Maureen had been saving her weekly allowance for the right kind of Valentine present for Mommy. Came the great day and she

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proudly presented to Jane the sweater with the red heart. Jane wears it just as proudly.

But no more proudly than Margo wore her first gift from Dane Clark. The Clarks were broke. Stony broke. They were living in a run-down boarding house in New York. Dane got occasional jobs, but they were awfully occasional and far between. Sometimes it was a radio theater bit and they managed to pay the rent and eat enough to keep going.

But there was nothing left over, unless Dane went without lunches. Which is just what he did for weeks before Valentine's Day. Nothing could stop him from getting Margo a present—the first—to let her know something of what was going on in his heart.

Dane had decided on a dress for Margo. She needed a new one desperately. He had six dollars. This meant exploring the cut-rate bargain basements. Besides, Dane had never bought a dress in his life. He went to work. Margo doesn't laugh, even now, when she tells about it:

"Maybe, some husbands can choose dresses for their wives. But Dane has never been very good at it. And this was his first—and his worst.

"That was some dress. Its lines were ugly, it had cheap frills all over it and it was a ghastly shade of red.

"Dane handed me the package so gingerly and with such a look of love and anticipation in his eyes. My hands trembled a little as I untied the string.

"I put the dress on. Then I looked in the mirror. It didn't fit. It was wrong, it was wrong. But then I looked into a different kind of mirror. I looked at Dane's pleased face and a St. Valentine's miracle happened. I saw myself and the dress as Dane saw them. And, in his eyes, I was beautiful—and the dress was lovely."

Not all the memories are as sentimental and touching as the Clarks's. One of the funniest scenes to imagine is that which shows Guy Madison and Gail Russell as its stars. They were spending sweethearts' time together as they should. Sitting on Gail's sofa, they were dreamy. Guy's voice was dreamy, too. He was saying all those things that have been said several thousand times before and still manage to sound perfectly brand-new. Suddenly, Gail felt something cold and damp on her cheek. And Guy felt something cold and damp on his cheek. It was Gail's cocker spaniel who had stuck his head between theirs. Their hysterical laughter ended at that once had all the earmarks of their most sentimental moment together.

Esther Williams and Ben Gage have their precious souvenir, too. It doesn't look very sentimental but it holds memories and thoughts that nothing else can ever bring them. It is the simple box of a radio-phonograph combination.

Esther and Ben fell in love during the war. They loved doing the same things, loved listening to music together. Esther, especially, liked to hear Ben singing to her, the songs he'd recorded when he was a radio singer not yet in uniform.

It was not always easy for Ben to get home. He was a sergeant belonging to the Army, not Esther Williams. Then she told him once how dreadfully she missed him, how she'd settle even for the sound of his voice. A sergeant's pay was not a luxury salary. But on St. Valentine's Day, a beautifully done up package arrived for Esther. It was a radio-phonograph; complete with the records he had made.

Esther and Ben were married the following November and that radio-phonograph is still a very important part of their home. But the Gage records, to tell the truth, have worn a little thin.

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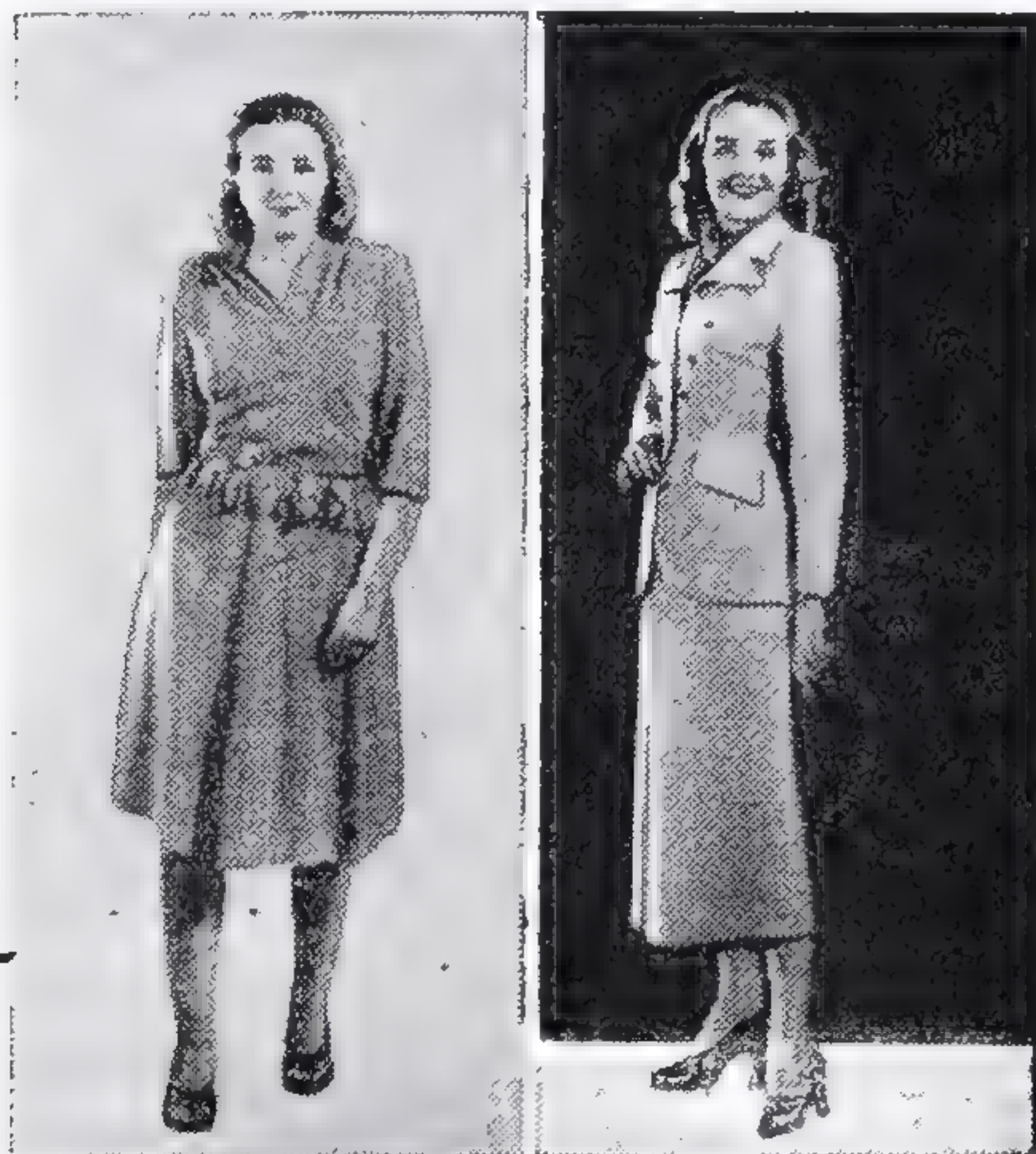
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Irene Dunne is nostalgic about this holiday. She remembers, and I don't blame her, when she was a high school freshman in Louisville, Kentucky. Local custom always had the boys placing their Valentines on the doorsteps of the girls they liked best. And, of course, the girls always peeked out from behind the curtains to see which beaux left Valentines. As Irene watched, two boys came up at the same time, from different directions. One placed his Valentine on the doorstep. The other kicked it away. Finally, the two boys dropped their Valentines and went at each other.

The fight was at its thickest when Irene heard a knock on the back door. She left her ringside seat long enough to open the door. Standing proudly, with his Valentine tucked securely under his arm, was a third suitor for the hand of little Miss Dunne. She left the battlers on the front lawn as she and her gallant, unscathed escort wandered off for a soda. It was a wonderful soda, too, she says.

AND now I think I should tell you what St. Valentine's Day means to me. It means a great deal. It means my son Timothy.

When Dick Quine and I were first married we wanted, more than anything else, a family. But then I had my accident and we decided to adopt the children we longed for so desperately. We filed our application with a good home which would decide if we were eligible. We waited for weeks, trembling with anxiety for the decision. Would we pass? Would we be considered good enough to give a home to a precious, new life?

Then it was St. Valentine's Day. We were home. We were happy but we were aware of the great emptiness in our lives and we prayed for it to be filled. The phone rang and my entire life was to change with that ring. It was the agency to which we had applied for a baby. And the voice said simply:

"Congratulations. We have found you eligible and will give you the first baby that is available."

So Timmy became my St. Valentine's gift. When the agency called and said the baby was ready for us, I was so panicky, I couldn't even go for him. Dick and a friend of ours drove to the Home.

When Dick carried him into the house, holding him so gingerly, my tears mixed with laughter. There was Timothy with one shoe on, one shoe off. He looked, with his tremendous blue eyes and mop of black hair, as if he were older than his nine days. I took him into my arms. Holding him tight, I said, over and over to myself:

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THE END

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How to Keep Marriage Romantic

Continued from page 43) Hundreds of such people, it now seems to me, swarmed in me three years ago after Paul and I were married. They said that all the lovely moods Paul and I were sharing would gradually vanish a year or so after our wedding. It was sad, they said, but at the same time, companionship would take their place. Now I know such an attitude is just a kind of giving-in, not fighting hard enough for a happiness that is one of the greatest in the world.

The first time I ever saw Paul Brinkman, I thought he was just about the handsomest man I had ever met. His manners impressed me, too. The next time we met, I admired his ability to make friends easily and, what's more, to keep them. I loved his skill at conversation, and the way he likes almost everyone.

I'm not that way. I'm shy. I make only a few friends, and I'm a dreamer who hates the practical side of almost everything. Yet, in important matters, I soon learned Paul and I were very much alike. Our family backgrounds are much the same. We had both been brought up conservatively, Paul in San Francisco, I in and about Los Angeles. Our religion is the same. So are our political convictions. We both wanted a home and lots of children and our ideas about their upbringing were identical.

THESE things we found out about ourselves in the two years we went together, the last one of which we were engaged. Here's where the companionship comes in, I think. If, during a fairly long courtship and engagement, you discover you are truly friends, you start marriage on a very solid basis, which, I believe, is most important for the maintenance of romance.

That's the way we started—even if we didn't have a roof of our own over our heads. First we lived in a house a friend loaned us. He was out of town, but the moment he got back, we had to leave. After that, it was grabbing whatever we could get. We moved every few months, it seemed. By the time our first half year had passed, we were expecting baby Paul. When we finally found an almost-permanent apartment it seemed like heaven, even if it was miles away from my studio and Paul's radio business.

Planning for the baby, we began to pad up the apartment so with a bassinet, high chair and baby clothes that the overflow spilled out of the one closet and on to all the chairs so thoroughly that we had no place to sit except on the bed. When we started building our own home, we got into all sorts of difficulties. We moved in before we had furniture. We are just now building the nursery that we meant to have for our first child. It will be ready just in time for our second.

Yet our romance not only continued, but grew and grew. Why? Well, one thing was that we were never on a fifty-fifty basis. We operated on the seventy-five-to-twenty-five basis. All the psychology books and the psychology professors say that the success of a marriage is much more up to the girl than the man. I believe that, and I was prepared to live up to it. But Paul refused to believe it. He worked on the principle that the success of our marriage was just as much up to him. When two people are not only willing but eager to meet each other much more than half way on any problem, the problem just doesn't get going.

Paul and I had talked out every important angle of marriage before we entered into it, and one thing was very, very clear to us. That was that we weren't planning

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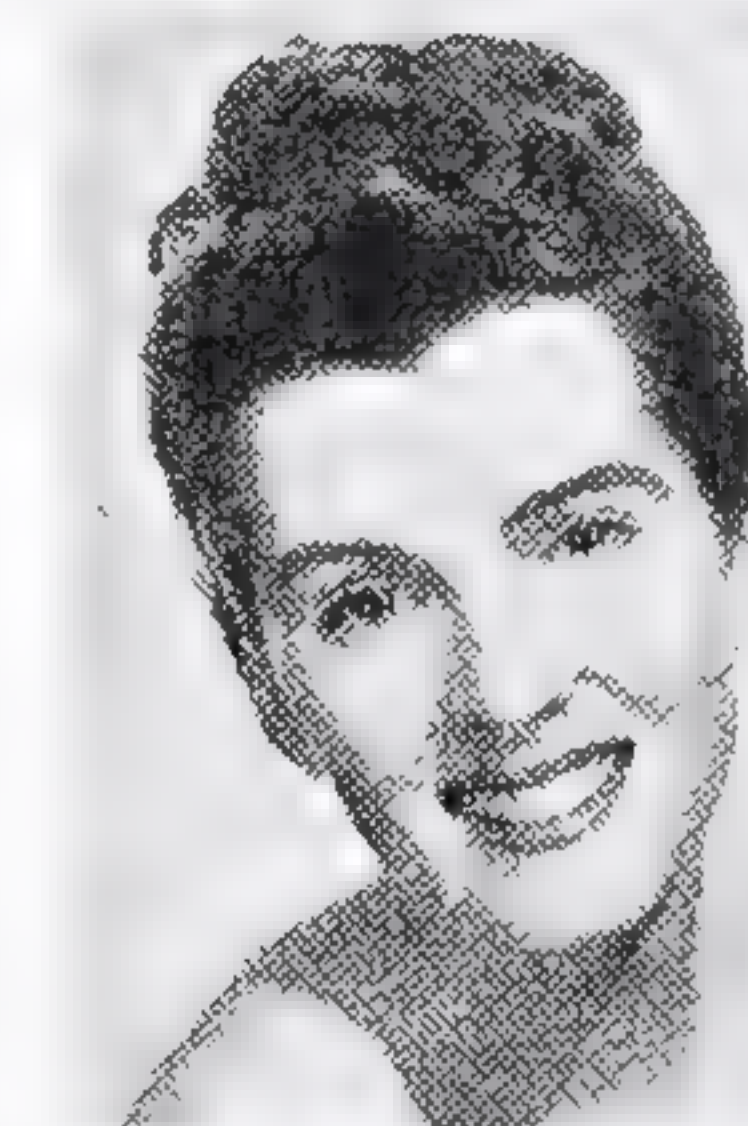
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for one year, or five, or ten. We were planning for our whole lives. Therefore, we never expected the first year to be the best year. We expected it to be the hardest year—and by that, we meant the one in which we would try hardest to make one another most happy.

Paul has a wonderful mechanical mind. When we couldn't get a bid on building our house, which was within our budget, Paul decided to be his own contractor. When we couldn't get a gardener, Paul also determined to be his own nurseryman and gardener. Such phrases as electrical installations, water systems and the like were merely words in the dictionary to me. On the other hand, all the books on art and music which I read were pretty much phrases to Paul.

In our first year of marriage, I made myself study mechanics, electronics and the like. Paul began reading my art books. His interests opened up a whole new world to me. Mine opened up one to him. Or maybe I might more truthfully say, we went together into two exciting worlds.

Maybe you say that's not romantic. I think you are wrong, but I'll give you another example of this same thing, that is romantic in the more usual way.

Paul decided, since he was contracting it, we could afford a small swimming pool. Our very modern house is built with two wide wings (one containing our bedroom and the other the kitchen) set at angles to our big "master" room which is a combined living room, dining room and library. This means every room shares our truly breath-taking view. Before the house, is a sweep of lawn. Paul set our kidney-shaped swimming pool smack in the center of that lawn space.

Since we both work, we seldom get time to go swimming by daylight, except on Sundays, but that never stops us. We go night-swimming. I tell you it is just perfect when we wake up in the night and see the pool by moonlight. Our bedroom windows, running from floor to ceiling, also serve as doors. We hop out of bed. We plunge into the pool, swim a fast fifteen minutes, pop out again and back

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to sleep. It couldn't be more romantic. However, it wouldn't be half so romantic to me as it is now if I didn't understand about the gunite used in building the pool, or the underwater lighting system I watched being installed. Once I wouldn't have had these plus values. And I'm sure Paul gets more appreciation, too, of the contrast of the delicate flagstone colors against the water, and the value of the blue-green shadows than he ever did before he read my art books.

I believe it is learning to appreciate more and more things all the time that makes life continually exciting. You don't get in a rut. You are never bored. There is romance in everything, once you find out where to look for it.

It was fun when I came to realize that Paul's eternal lateness was due to his trying to accomplish too much every day. He had to tolerate my procrastinating because I go "pink clouding," as he calls it. One day he said to me, "Do you realize that pink clouds, even, don't just happen? There's a weather reason why they appear and why they evaporate." That really helped me come down to earth more than anything. Similarly, he's discovering if he tries to crowd ten hours into eight, he loses time instead of saving it. So he's gradually straightening out there.

THAT'S really what I mean by the seventy-five-seventy-five basis. If always you want to give more than you expect to get, then you've got a plus value in the middle that makes your whole life sing. You don't have to ask one another to "forgive" even the most trivial thing. The forgiveness is always there.

For instance, Paul had to be very understanding during the making of my latest picture, "The Fan." I was carrying this newest baby, but on the set I had to wear old-fashioned corsets and it was an awful strain. I tried hard not to let the day's mood of the picture carry over into my private life, yet I had a mood to sustain on the set, and it was difficult to just cut it off at six o'clock. It wasn't until the heaviest-working days were over, that I became aware that during these, Paul had worked extra late. He always phoned me, and was thoughtful and attentive, but he wasn't home till seven, giving me time to come back to myself.

I'm paying him back by telling him to go on a hunting trip as soon as I get home from the hospital with the new baby. And that, I assure you, is a real concession on my part. Even when I have to go on location, unless Paul arranges his business so he can go with me, I suffer. I'm awful. I love to travel—but not alone. I never went away to school. Hotels depress me and I'm strictly a family type. I feel lost if Paul is not near.

But Paul is an outdoor man and he has always hunted. However, because I felt so very sentimental about animals, he hasn't once gone hunting since we were married. Now he's made hunting sound so logical, I've given in. He points out the statistics that every year thousands of animals are destroyed by disease, fire and accidents, so why shouldn't he shoot just one deer or bear? I doubt if I'll ever get myself to the point where I can shoot anything, but at least I am learning to handle a gun. I'm learning skeet shooting and beginning to be a pretty fair type of outdoor girl.

You see how it is with us? We never have a dull moment. Married romance, I know now, isn't walking around with your head in the pink clouds.

It is giving and sharing and working to make every day better than yesterday, which was as nearly perfect as humanly possible, anyhow.

THE END

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Penny Antics

(Continued from page 37) "Let's Live a Little," Hedy not only snagged \$200,000.00 plus twenty per cent of the profits, but she imported the material for her dresses, sold the material to Bob and then kept the ensembles when the picture was finished!

Sinatra and Lawford were dining together at Romanoff's. Came the time to go. "Waiter, the check," called Frankie. Peter put his hand in his pocket. Frankie nearly fainted, but recovered when Pete merely pulled out his handkerchief.

Victor Mature and Bob Montgomery are famous in Hollywood circles for believing that cigarettes are something the other guy, or gal, carries. When either of them are spotted entering a studio gate, there is a one minute stoppage of work while everyone hides cigarettes. A secretary once asked Robert, "Why don't you buy your own?" He looked sheepish for a second and then said brightly—"They bulge too much in the pocket!"

The most famous of Mature's saving tactics happened downtown in Los Angeles when he was working in "The Cry of the City." On location it is the custom of all the studios to pay for the meals of the players. But Los Angeles is apparently not considered location. Vic reported early on the scene to have breakfast in a nearby cafe. When he received the bill, he blithely handed it to the assistant director to pay for him. "Sorry, you're on your own," he was told. "You think so," grinned Vic who is as fast with his thinking as he is slow at spending. And he made a deal with the cafe proprietor to wash dishes in payment of his bill!

Paulette Goddard had a wonderful idea. Why not crown the woman who cleaned her dressing room at Paramount, "Star For A Day," for sweet publicity of course. She would be photographed lunching with Paulette, wearing one of Paulette's beautiful gowns, having her hair dressed by Paulette's own hairdresser, etc. The cleaning woman thought it was a swell idea, too. "But who will pay me my \$10 for the wasted day?" she wanted to know. Paulette passed the buck—all ten of them to the publicity department. They passed them all back to Paulette. She passed period. And the cleaning woman has still to be crowned "Star For A Day."

The only time Cornel Wilde does something for nothing is when he spends time helping wife Pat Knight in her movie career. Otherwise he wants a hundred and fifty cents on every dollar. When he went to Honolulu recently with Pat, he paid for the passage by posing for advertising layouts for the steamship line.

No one could ever call Joan Crawford a miser with her money. She gives more to charity than most rich stars in Hollywood, but Joan has her mad moments of economy, shall we say—usually after paying her income tax. Following the tax payment of last March, Joan decided to cut her living expenses by cutting lunch for herself and her secretary.

Cary Grant can be quite generous. He gave \$250,000 at a time to the Red Cross during the war. And recently, when a

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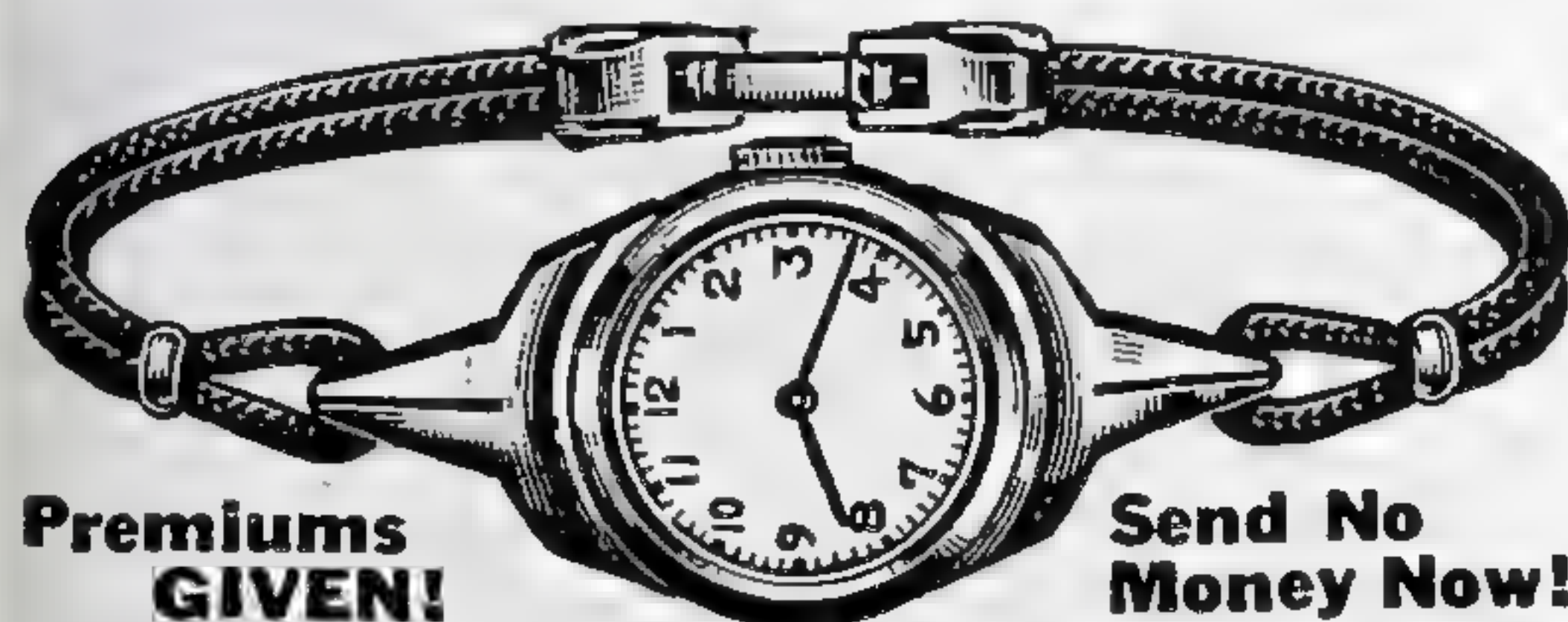


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friend admired a shirt he was wearing, Cary did better than giving him the shirt off his back. He ordered three replicas, and sent them to his pal. But when it comes to buying his own hats, Cary trots down to a wholesaler in Los Angeles and takes ten lids at a time, for that way he saves maybe five dollars each!

It may be coincidence, but Errol Flynn rarely seems to be ill on his own time. During "Montana" Errol suddenly decided he must have a minor operation on a cer-
tain part of his anatomy. He almost got stuck with it when the insurance company put a limit on the time it would foot the bill for the closed production. And instead of four weeks, Errol got only ten days off with pay.

Rudy Vallee still has the first three million dollars he made twenty years ago. But to hear him talk, you would think he was walking up the hill to the poorhouse. During his recent mad courtship of Betty Ann Nyberg, Rudy surprised his closest pals by giving the girl a ring—his Yale ring. But even so, it must have cost him something, once.

Joel McCrea is Scotch by inheritance and ditto by inclination. For years his wife Frances Dee begged him for a swim-
ming pool. Finally Joel broke down, spent a few dollars on some chicken wire and with the help of some free dirt, built the darned thing himself! The ranch on which Joel now lives with his wife and two sons, incidentally, nets him around \$15,000 a year.

When McCrea was a kid, he sold news-
papers on Hollywood Boulevard and de-
livered them in person to producers and stars. He ended playing a juvenile in a Will Rogers picture. It was Will who is supposed to have advised Joel—"Save two cents out of every nickel and you'll be rich." Joel really took the advice to heart, and he's a rich man today.

Of course, they don't all pinch and save pennies. Lana Turner for example, is lavish and generous, to the embarrass-
ment of her checking account. Frank Sinatra spends and spends. Bing Crosby gives more presents to people than any two millionaires together. And Ann Sheridan would give you the mink off her back, if she thought you really needed it.

But by and large, the Hollywood of today is thrifty. It rents or borrows hats and furs instead of buying them—you can hire any hat for \$5.00. It might cost you \$50 a night for a good fur. The wealthiest girls use their personal ward-
robes for publicity stills—then deduct the price of the clothes from income tax.

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THE END

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Love Affair

(Continued from page 34) Lea Padovani with whom he is very much in love, only to find Rita off with Prince Aly.

In Paris this summer, where I saw Rita while she was convalescing from an operation so serious that blood transfusions were necessary, her thoughts were with Orson. She respects him mentally more than any man she has ever known. Also, about her forthcoming divorce from Orson, she seemed a little sad.

However, she admitted she was disappointed over "Lady from Shanghai." This, you will remember, was the picture she and Orson made in Mexico, following their reconciliation, when Rita was still in love with him and still convinced he was a genius. She had, therefore, thrown herself into this picture wholeheartedly, hoping for great things.

Orson, of course, has a casual disregard for most movie producers, including Harry Cohn of Columbia. Need I add that the producers do not find this attitude endearing. However, because of Rita, Harry Cohn gave Orson whatever he wanted. But the picture was not a success, a fact which I feel influenced the differences that led to their divorce.

IT WAS at a dinner I gave at the opening of the Cannes Casino that Rita and Prince Aly met. I should have placed a French woman to the right of the Prince but I chose to seat Rita there, instead. Immediately, there was a spark between them. This, in spite of the fact that Rita was not well-dressed when she was on the Riviera this summer. Not once did she have the new look. Neither was there anything festive or gay about her appearance. Generally, she wore black or dark green. But she was beautiful, if not chic. And her manners were as perfect as always.

After dinner, when I did not see Rita or Prince Aly, I thought nothing of it. I expected him to disappear into the gambling rooms. And he was, I knew, leaving at midnight, to fly by private airplane to Ireland for the Irish sweepstakes. He won them with his horse, Attu, the same horse he brought over here in October to race at Belmont.

The next day, however, Rita called me.

"What happened?" I asked.

Rita laughed. "He put on the usual act. I was taken up to the top of the Californnee (the observatory which sits on top of Cannes highest mountain) to see the stars."

"Well," I said, "Prince Aly had the best star..."

"He said so, of course," she answered, with gentle amusement.

Previous to this dinner, Rita had seen Orson. He had come to Cannes and they had spent some time together. Rita, I think, came to Cannes because it is Orson's stamping ground. Perhaps she hoped they might patch up their differences.

Their daughter, Rebecca, always will be a bond between them. Rita's love for her is great. And Orson adores her more and more, now that she grows to be like him, stands before a mirror and postures and orates, an Orson Welles in miniature. However, he is also a loving father to Christopher, his daughter by his first marriage. Chris, by the way, plays the Macduff child in Orson's harshly criticized "Macbeth." If Rita would not mind, he says, he would like to try out Rebecca as a Shakespearean actress when she is a little older.

I told him, "Knowing your little girl, I'll wager, Orson, that she will outdo you in Shakespeare."

And he had the grace to laugh.

When Orson left Cannes, Rita did not seem to know what to do. She is a very modest, simple creature and I was about

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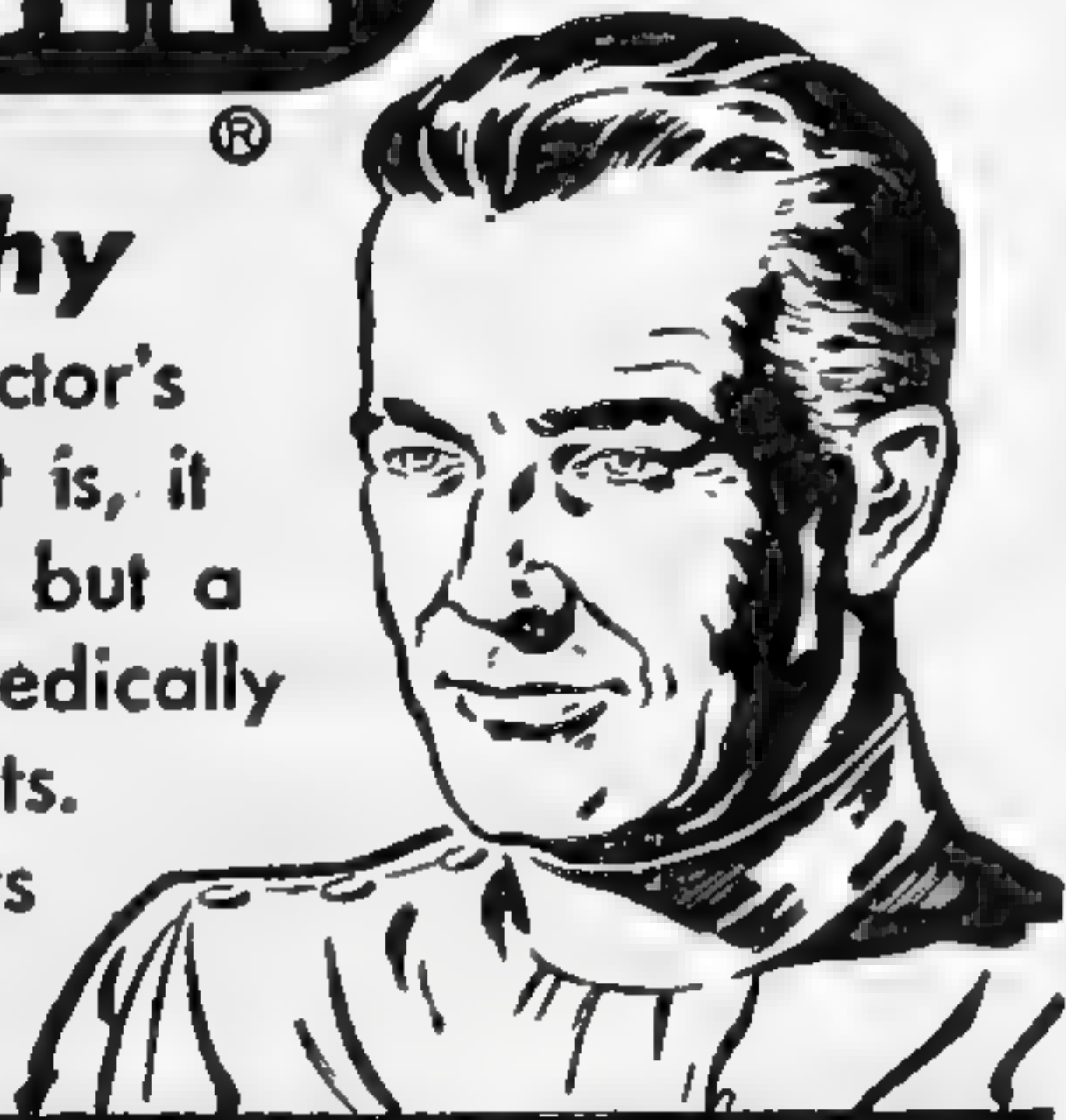
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the only person she saw. So, on July fourteenth, Bastille Day, when there was a fete at the little village of Auribeau and the Mayor asked me to be a guest of honor and bring my friends, I asked Rita to join Mrs. Dickie Gordon; Freddie Brisson, Roz Russell's husband; Lily Pons and Andre Kostelanetz.

Auribeau, where my farm is located, is a tiny out-of-the-way village. The villagers knew Lily, of course, for she was born in nearby Cannes. But the reception for Rita was staggering. She had to sign autographs until I thought we would go mad.

"How is it possible," she asked, "that they know me in this little place? Could they have seen my pictures?"

"Ask this lad," I suggested, as a school-boy of about sixteen approached us.

"Of course, I have seen your pictures, Miss Hayworth," he answered. "I have seen 'Lady from Shanghai' and 'Gilda.'"

Rita was so humble about it, so pleased. Little things give her great joy. Yet, in her own way, she is very clever. Hollywood citizens will tell you she is no mental giant and it is true that she is not a great intellect. But in her feminine way, she manages very well indeed. I know of no other star who has maneuvered a more advantageous contract. Her guaranteed salary is large. Besides, both she and her little girl share in the profits of the movies made under her banner, the Beckworth Productions. The money Rebecca receives goes into a trust fund. Taxes are deducted, of course. But they are far, far less than they would be if all the profits went to Rita. For then she would be in such a high bracket that the taxes would leave very little to invest for Rebecca.

ANOTHER thing, for all Rita's unpretentiousness and simplicity, in a charming, feminine way, she is predatory where men, as well as security, are concerned. If she likes a man, she lets him know it, phones him—quite honestly explains she wants to go here or there and would like him to take her. She did this with Victor Mature, with Tony Martin, with Orson Welles. Whether in the beginning she did it with Prince Aly, I cannot say. But soon enough after I introduced them, I heard rumors of a romance. Rita and her secretary, the rumors said, were house-guests at Prince Aly's beautiful villa . . . were motoring with him through Spain—while Orson stormed in Cannes . . .

When I heard about Spain, I thought, "Aha, this is more serious than usual!" For when Prince Aly is truly interested in a girl, he always takes her motoring through Spain. Never before, however, had I known him to be interested in any one of the screen or theater. Usually, his guests had been beautiful girls or women from society. After all, people from the movies or theater have never come within his orbit. Not that he is a snob. Snobbery is only for the insecure.

This much I do know. When Rita returned to California and Prince Aly remained in France, many long distance calls came through from Brentwood, where she lives. Undoubtedly, some of those calls concerned plans for his Hollywood visit.

Obviously, whatever Rita's original intention about Prince Aly, she became more and more intrigued with him. Naturally enough. For Prince Aly, of whom I am very fond, is thirty-six years old and will probably be one of the richest young men in the world. Never would he be guilty of a temperamental row. His only desire is to give happiness and pleasure to the lady of his choice. He is good-looking, has a quick wit, is romantic and gay and such an indefatigable dancer that he even drags me around the floor. He also has great artistic appreciation. Coming to love mod-

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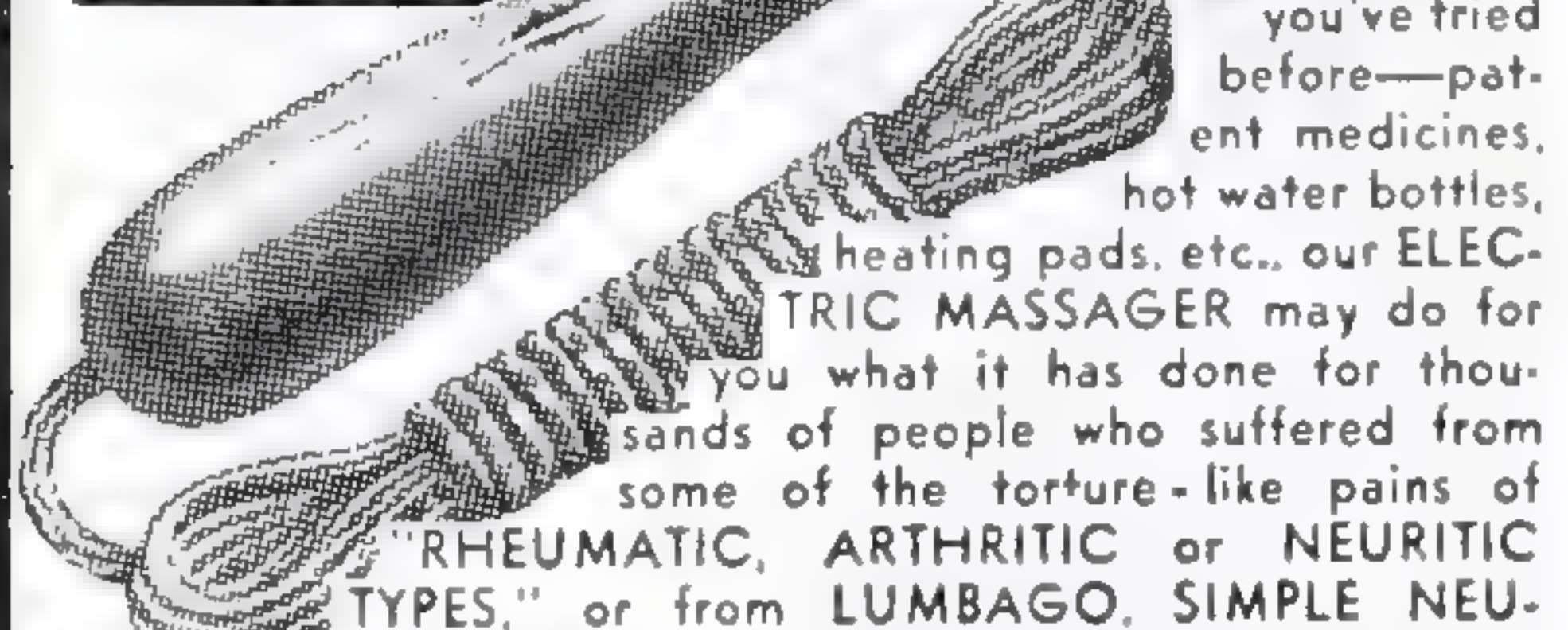
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ern paintings, he has collected many beautiful canvases by Degas, Cezanne and Dufy, among others, which he has arranged most beautifully in his Cannes villa. Perhaps he inherits this sense from his mother, who was an Italian and whom he adored.

One day last summer, when I was lunching with him at his villa, a great truck drove up and the men began to unload a heroic gilded statue. "That is a Bourdelle—the wrestler!" I exclaimed.

He smiled. "My mother left it for me. Until now I have had no proper place for it. I am going to have it set up on the terrace so it can be seen from the sea..."

He is a very charming beau, I should imagine. Certainly he provides all the romantic things that most men, especially movie stars, fail to provide. They do not have the leisure.

The other day, a gift came from him, a beautiful little gold box set with tiny rubies. And when I press the ruby catch, the cover slides back and a little gold watch pops up to tell me the time. "Elsa dear," he wrote on the card, "I am so fond of you and this will remind you of my friendship longer than red roses."

However, Prince Aly is neither partial to publicity nor skilled in avoiding it. Otherwise he and Rita never would have acted so naively, pretending it was by the merest chance that they traveled on the same plane. They really did not expect anyone to believe this, I am sure. They simply were unequal to the photographers and reporters who rushed, pell-mell, at them.

RITA has always shunned the limelight. I have never known her to seek publicity, as so many stars do. She has to have a certain amount of it, of course, because of the role she plays in the movie world. But, except for her romances and marriages which have plummeted her onto front pages, she is most retiring. Prince Aly, in turn, has always enjoyed the courtesy that the European press extends royalty. When he travels, he is the official representative of his father. When he is in England, for instance, he sees the King and Queen, goes to Court and is congratulated by members of the royal family when his horse wins at the races.

I warned him what would happen when he came to New York in October.

"Why be involved in a romance with Rita?" I said to him. "It is sure to reach the papers and it will not benefit you. You, after all, have a great responsibility. I hope your dear father, the Aga Khan will enjoy a long life. But you, as his heir, will one day control a tremendous fortune. You will also one day become the spiritual leader of some eighty million Ismaili Moslems who, every year will present you with your weight in gold, silver and precious jewels."

Prince Aly smiled. "You remind me, Elsa, that I must put on some flesh or I will not do as well as my father. And that would be unfair to the poor to whom that yearly gift goes."

But I would not be put off with his charm. "Why go to Hollywood," I persisted. "It is not your cup of tea!"

"I have to go there," he told me, seriously, "because Rita has to make another picture."

"What is her attitude?" I pressed.

"She would love to join me in Europe," he said, "but since she has this obligation to make a picture, I must not influence her. What she does must be her decision. I did not, at first, realize what a very important position she occupies in the motion picture world."

"I kept telling you about her position, my dear," I reminded him. "She is one of the three greatest glamour girls of the times!"

The first time Prince Alv visited Rita,

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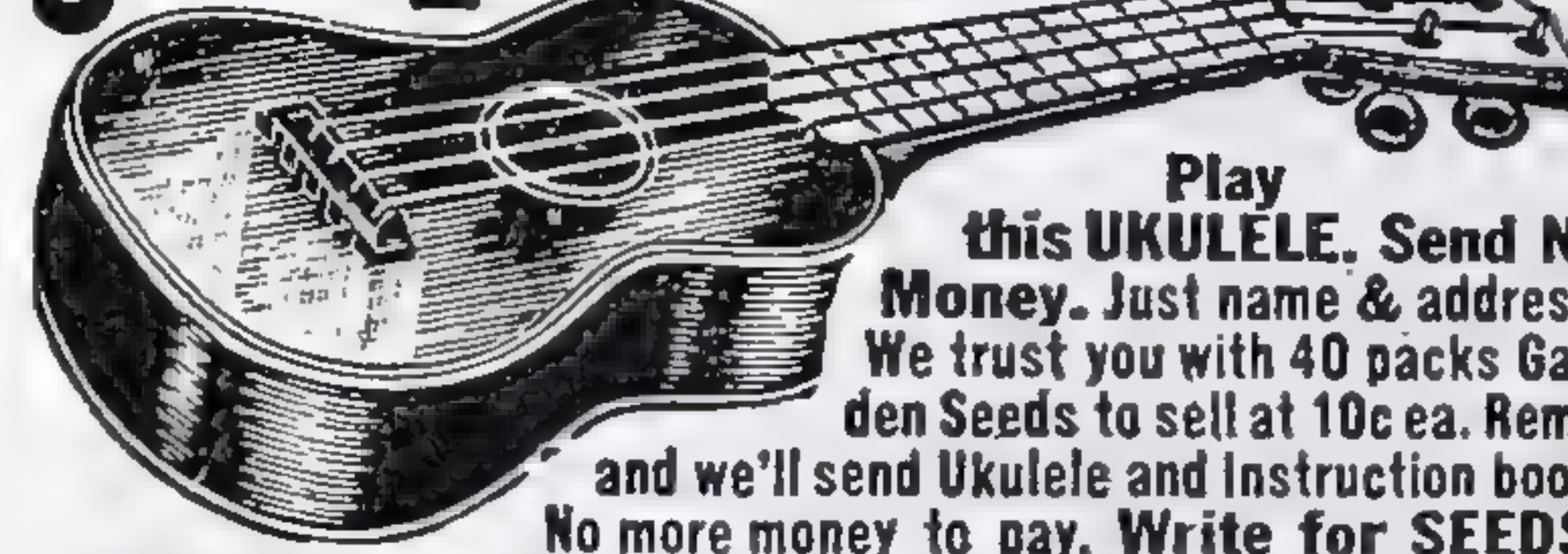
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they managed to avoid publicity. He was there only a short time and a house had been rented for him, without his name ever appearing in the transaction.

Following this visit—when he came East to race his horse, Attu—he talked of flying back to France the moment the Belmont season was over. While he was in New York, I gave a party for him. "I want to have a dinner and see 'Joan of Arc,'" he told me. So I arranged it. But many times before the dinner he called me. "Elsa, I hope you do not mind, I have asked Liz Whitney and her husband." Then, "Elsa, I hope you do not mind, I have asked Dolly O'Brien Dorelis." "Elsa, I hope you do not mind, I have asked Doris Duke."

"What about men?" I asked.

"Oh," he said, "you get the men!"

I did, too—Valentin Parera, who was married to Grace Moore, Charles Boyer and several other charming gentlemen. But it was Prince Aly who saw me home.

I asked if he planned to marry Rita.

"Elsa," he said. "I adore pretty women and I think Rita is one of the prettiest and one of the nicest I have ever known. However, I prefer to live as I am now..."

He is, I know, fond of his delightful English wife, Joan. He is devoted to his two sons, Kharim, twelve years old, and Amyon, eleven years old, who spend six months each year with him.

However, since I talked to Prince Aly, his father, the Aga Khan, has loaned six million dollars to the Eagle Lion Studios. This could be an out-and-out business deal since, in return, he receives the distribution rights of the movies from these studios for several European countries. Or, it could be a father's way of providing his son with an important position in the world where his heart holds him.

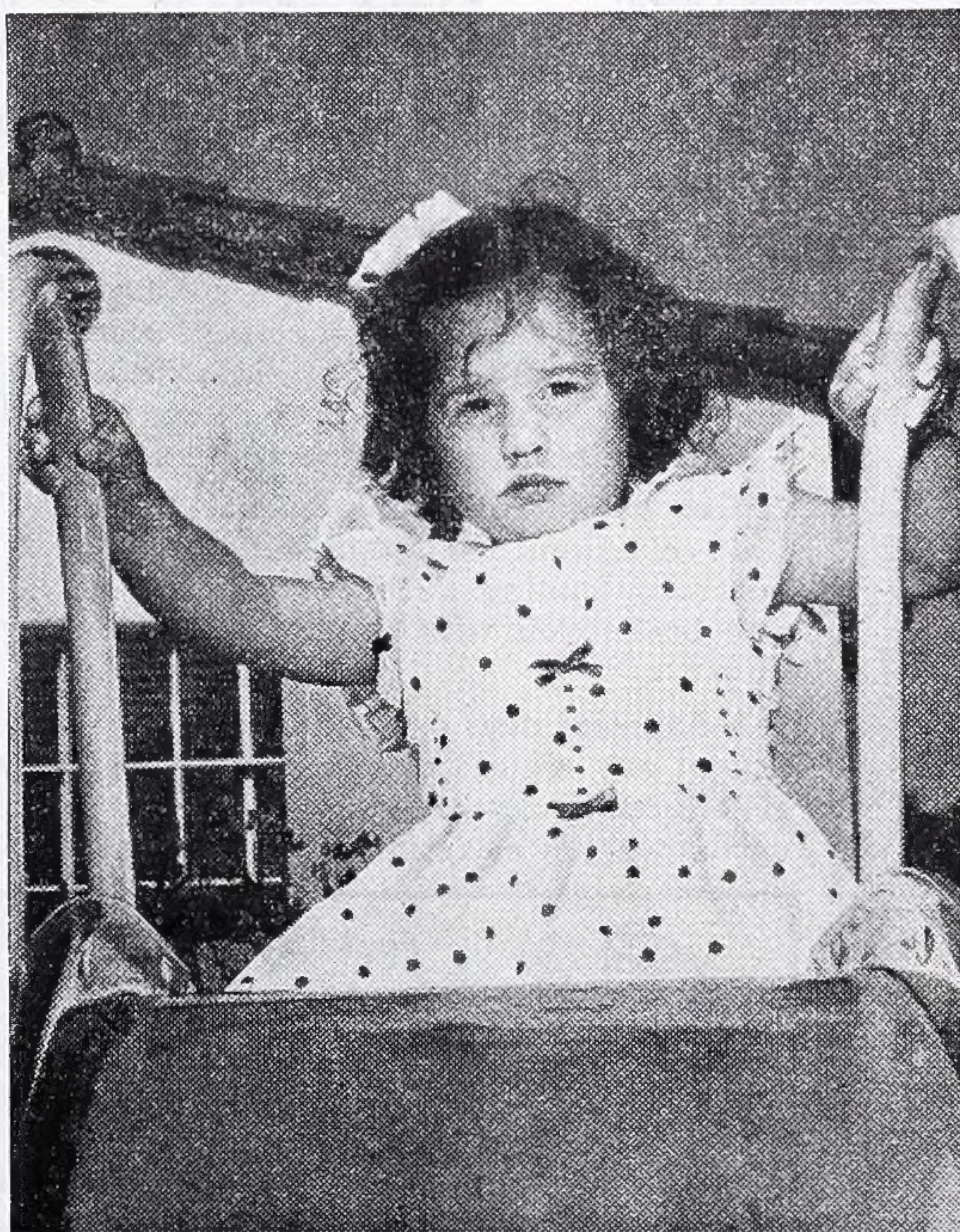
Also, Rita has been suspended by her studio because, up until the time Prince Aly left Hollywood, she refused to be separated from him by her work—would not report for "Lona Hanson" which was ready to go into production. Hollywood has speculated upon the manner in which Rita has jeopardized her career—even wondered if she meant to marry and retire from the screen.

Prince Aly, of course, as a Moslem, can take more than one wife. But would he wish to do this, considering the fact that only in his own land would more than one wife be recognized?

And would Rita be willing to accept any such state of affairs?

On both scores I doubt it.

THE END



Rita's daughter Rebecca—Orson in miniature when she postures and orates



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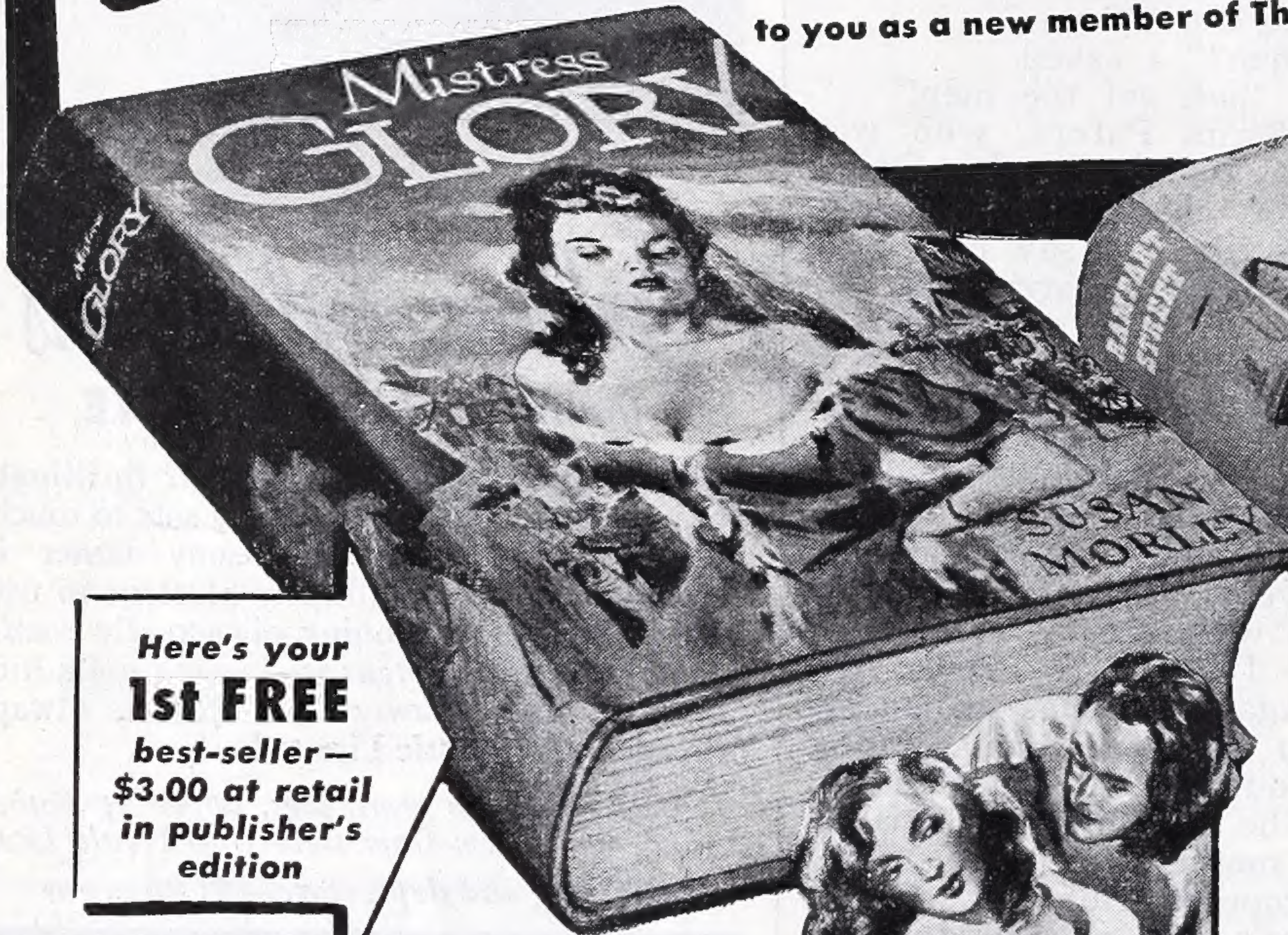
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